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A MUSICAL EXAMINATION-PAPER ON SPENGLER'S "THE DECLINE OF THE WEST"

By CECIL FORSYTH

Candidates must write on one side of the paper only, and must mention Chaeronea and Zama in all their answers.

1. Explain pentasyllabically why the pre-Praxitelean polychromatic plastic was opposed to polyphony.

2. How and why did Aeschylus precede Clara Butt? (A-chronology of the Becoming.)

3. Criticise the statement: "The *Mikado* could not have been written in the Athens of 500 B. C. If it had been, it would have been a red statue of Euclid's aunt."

4. Why, if so, is Handel homologous with Hannibal? (Ever-becoming somatology of Space.)

5. Give the exact position of Moses (a) in the Hebrew hagiohymnology; (b) when the light went out.

6. "Plato made Purcell necessary: Pythagoras made Planquette unnecessary." What would the early Pharoahs have said to this?

7. Was the Gluck-Piccinni war in Paris unavoidable? Reconstruct it as the Third Punic War in Rome.

8. The Greeks have been ignorantly criticised for inventing coinage, but refusing to invent the steam-engine, electricity, and the movies. Show how Hucbald thus became inevitable in the ninth century.

9. Granted the "latent Saracenic character" of the acanthus tendril-work at Hagia Sophia, would you call Coleridge-Taylor "Magian" or (more politely) "Baroque" and "Rococo"?

10. "There is a Begriff and a Gegenbegriff implicit in the very essence of awareness." Would you take this as a personal slur on anybody? Don't mince matters in your answer.

11. The flute-players of Greek days were attractive young ladies of uncertain moral standing: those of to-day are old gentlemen of irreproachable character. The former often played *nude* in the theatre: the latter never do. Would not a reconsideration of our practice in this matter lead to an energetic Situation-Drama and a more immediate comprehension of the world-as-Nature?

12. Where was Polycletus situated? Give the witty remark of the Canon of Polycletus when he was offered the bishopric of Konnemara.

13. Explain why the invention of double counterpoint presupposes the invention of double entry book-keeping. Where does Ptolemy Euergetes come in in this?

14. "Brown is the characteristic colour of the soul." What colour, then, are Smith, Jones, and Robinson?

15. Indicate the world-culture-forces that denied Palestrina and Carissimi the title of "Julius Caesar of Musical Comedy." Could this have happened in Babylonian times?

16. Use the Differential Calculus of Newton and Leibniz to solve the following problem:

If Columbus had made his discovery in 1492 B. C., what Pharoah would now be on the throne of America? Would American music now be Nilotic, chaotic, tommy-rotic, or jazzotic?

17. Discuss the dictum of Zeuxis:

Παλτιγγ's 2 μύρ's γάμε

in the light of the Euclidean world-feeling for the linear as ethos-symbol.

18. Give the precise date when the oil-painting and counterpoint trades were "merged." Were the ships' painters-and-glaziers then paid on the whole-time musical scale or on the half-time paint-scale? What was the result, compared with the old Doryan or Authentic Fish Scale?

19. Using the loud-speaking formula "from Homer to Hadrian," construct half-a-dozen wireless (and, if possible, worthless) connections between any deceased persons whose names you can spell.

N. B. "Nero to Nietzsche," "Plato to Pliny," and "Dante to Darwin" all barred, as too easy.

20. Show how the Byzantine arabesque was nothing but an early meander-synthesis of the christyminstrelfolk melody "Ancient Nigritic Joseph."

Indicate also how the same arabesque, or ground-mosaic, was a prototypical ground-bass to the reiterated—and, we may presume, fully authenticated—statement concerning the exact location of the "master," as being "in the cold (cold) ground."

21. Give a short account of music in the time of Adam (de la Hale), comparing it with that in the time of Adam (de la Eve).

22. "The Dorian column was, in its origin, a *timber* column." Suggest a similar (ligneo-cerebral) origin for the balfeobunnitic dream-desire to dwell in marble halls.

In this connection show graphically how Classical man, the man of the Polis, usually struck the vassals and serfs at his si-i-ide.

23. Noting the constant drop of a "diminished fifth" in the Wagnerian Fafner-motive, what would you say was the lowest (Fahrenheit) recorded by the frieze of the Giants at Pergamum?

24. "No long distance separated the schools of Edessa and Ctesiphon." Name other schools that had to rely on local calls.

VERDI AND BOITO

By JOHN W. KLEIN

VERDI had acquired fame unaided. To win not only the esteem, but also the passionate admiration of the more critical section of the musical community was, however, a somewhat more difficult task—and one which the composer of “Il Trovatore” would scarcely have succeeded in accomplishing alone. To Boito is, indeed, to be traced the force which impelled the aged master into new and untrodden paths, and it can hardly be doubted that without his assistance the genius of Verdi would scarcely have reached its glorious crowning phase.

It was in Paris in 1861 that the already active and enterprising nineteen-year-old journalist Boito—bearing with him an exceedingly friendly letter of introduction from the Countess Maffei—first met the renowned Verdi. The latter must have been favourably impressed by the young poet, since scarcely a year later—on the occasion of a visit to London—he entrusted him with the task of writing the verses of “The Hymn to the Nations,” which he himself had been commissioned to set to music for the Universal Exhibition. This work was, indeed, the merest potboiler and Verdi declared with regard to it: “Such a *pièce d’occasion* is—artistically speaking—detestable.” He accordingly conveniently ignored the aspiring young poet, to the latter’s deep disappointment. Indeed, a year later—in an insolent toast—prompted, however, more by artistic than personal motives, he denounced Verdi in veiled terms as the perverter of the Italian artistic taste, and could not conceal his satisfaction when Hans von Bülow (an intimate friend of his at whose concerts he occasionally acted as assistant conductor) spoke contemptuously of Verdi as an “Attila of the human voice”—an accusation that had often been levelled by native critics against the composer of “Ernani.”

Verdi deeply resented these rash statements, but—as was his wont—did not consider them worthy of an answer. Even after the performance of Boito’s “Mefistofele” he failed to recognise the young composer’s true importance in an age of lethargic conservatism and rigorously excluded him from the list of the thirteen leading composers charged with the composition of a Requiem in commemoration of Rossini’s death. He, moreover, spoke of his work as follows:

It is extremely difficult to say whether Boito will be capable of enriching Italy with masterpieces. He has considerable talent and strives to be original, though he generally succeeds in being merely odd. Above all, he lacks spontaneity. I had heard that the 'Prologue in Heaven' was a stroke of genius, but to me it seems to be discord pure and simple, and I certainly did not fancy myself for an instant in heaven. You see what it means (he adds facetiously), to be no longer 'dans le mouvement.'

Yet with what unerring instinct does he lay his finger on the young composer's most serious defects—his utter lack of spontaneity and sheer musical inspiration and his frantic striving after originality.

Boito, on the other hand, in spite of his openly avowed contempt for Verdi's crude and sensational art, had always had a secret fondness for several of the great maestro's early operas—a fondness he was at first ashamed to confess, but which he subsequently recognised to be not altogether unjustifiable. Many years later he, indeed, wrote of the poignant prelude to the last act of "Traviata":

This prelude speaks of suffering in piercing accents, sad and harsh, almost immaterial, ethereal, faint and about to die. That music had, indeed, such power to depict a sick-chamber at dawn in the dead of winter—who would have believed it possible before this prelude was written!

And also of that lovely melody: "Quando le sere" in the finest of Verdi's juvenile operas: "Louisa Miller," the harbinger of "Traviata," he writes:

Oh, if you knew how many echoes, how much ecstasy this divine melody awakens in the Italian soul and particularly in the soul of one who has sung it since his earliest childhood. If you only knew! Youth! Country! Music! Love! Alas! Alas!

This genuine affection smouldering beneath a surface of contemptuous antagonism burst into flame a few years after the composition of the superb Requiem. Boito had, moreover, noted with secret delight that the "Prologue in Heaven" of his own "Mefistofele" had left its trace on Verdi's magnificent choral work. He consequently shared the fate of the choleric Hans von Bülow, and in the summer of 1879 fell at the feet of the inspired creator of "Aida."

The aged maestro received his advances with a courtesy and tact that left an indelible impression on Boito's mind. As a matter of fact, Verdi's opinion of his young adversary's ability had been steadily growing. He, indeed, speedily discovered in him a certain

spiritual distinction and high-minded artistic integrity that he had met with nowhere else and though he never fully appreciated "Mefistofele," he began to recognise its true value and significance. Rossini had indulgently declared that Boito had striven to accomplish in one day what could only be achieved in years. But in this particular case we may, indeed, say with Corneille:

Et lorsque la valeur ne va point dans l'excès,
Elle ne produit point de si rares succès.

And finally, if the artistic value of Boito's work is relatively small, its historic importance is all the more considerable. For surely no one who has written so little has had so widely extended an influence. Pizzetti and the singularly delicate and eclectic Catalani (more spiritually akin to Boito than any other composer of his age with the possible exception of Ernest Chausson) no less than Ponchielli and Mascagni have vied with one another in acknowledging their profound indebtedness to the composer of "Mefistofele." Verdi was certainly justified in declaring to Boito: "You, Boito, take the steps of an ant and leave the footprints of a rhinoceros."

The friendship between Verdi and Boito remained in the chrysalis stage for several months after their reconciliation. One day, however, early in 1880, Verdi was dining with the publisher Ricordi. They spoke—casually at first—of Shakespeare, of his "Othello" and finally of Boito and his scarcely concealed wish to write a libretto for Verdi. The following day Boito visited Verdi. Three days later he brought the composer of "Aida" a rough sketch of his libretto of "Otello." Verdi read it with more interest than enthusiasm and said to Boito: "Write the verses. In any case it will be of use, either to you or to me or ultimately to somebody else." But almost the same day he wrote peevishly to Ricordi: "We have progressed too rapidly. And it is time to call a halt before complications and bickerings arise."

In the summer of 1880 Boito consigned the libretto to Verdi. On September 14th the aged maestro writes to his friend Arrivabene: "Boito has completed the libretto, I have bought it, but I have not yet written a note." He seems, indeed, to have resented the younger man's eagerness to oblige him and to have been ludicrously afraid lest he should be considered under an obligation to him. His wife writes to Ricordi:

You know how the affair of the perfidious Jago began. Verdi fell blindfolded into the trap. One thing led to another, and a libretto is born, the offspring of a chance word spoken in a moment of jollity whilst

the wine was flowing freely. I have often heard Verdi say: "I am binding myself against my will. I don't want to be obliged to do anything that doesn't appeal to me." Verdi hasn't the faintest idea what he is going to do with "Otello," in spite of the beautiful verses. It is quite possible that he may decide never to write again. Therefore, not a word about the Moor, if you please.

It is quite obvious that Verdi was not at his ease with Boito. He was no doubt aware that the composer of "Mefistofele" (who had been the recipient of a highly flattering letter from Wagner) refrained from speaking of his admiration for the Bayreuth master for fear of hurting his aged friend, whilst he himself secretly lamented Boito's lack of musical patriotism. His sense of uneasiness was further increased by the fact that he, who was in the habit of treating his librettists with scant courtesy, expecting them to be ever at his beck and call, could not adopt his usual attitude—the only one in accordance with his imperious nature—towards such an eminent artist as the composer of "Mefistofele." Knowing, moreover, that under a surface of exquisite urbanity Boito was extremely irritable, the aged maestro was fearful of altering a single word of the libretto so generously entrusted to his care, and this hitherto unprecedented lack of liberty galled him unutterably. The inevitable result was a rather distressing lack of candour in their mutual relations, a lack of candour that subsequently caused much annoyance.

Boito had studied Shakespeare's "Othello" in François Hugo's mediocre—but in his own opinion, splendid—translation, and in the incomparably better one of the poet Maffei. At this time his worship of Shakespeare verged on idolatry—though the first place in his heart was still reserved for Dante—and there is no doubt that his understanding of the great dramatist was, on the whole, rare and penetrating. His libretto (one need only compare its diction with that of the book of "Aida" to realise its phenomenal superiority) may, indeed, claim to be a well-knit and consistently developed drama with not a few verses of curiously lingering beauty.

The whole more or less superfluous first act of the Shakespearean tragedy was sacrificed to the exigencies of time. Boito declares that both he and Verdi racked their brains for a means of saving the first act without making the opera too long. The Senate scene, in particular, appealed to the aged master, though—judging from the astonishingly artificial and bombastic grand finale of the third act—it would almost undoubtedly have introduced a yet further element of empty pomposity into what is

after all mainly an intimate lyrical drama. Indeed, we cannot but welcome the fact that Verdi's more or less innate opportunism induced him to resort to the much more effective expedient of beginning the action with one of the most magnificent stage tempests ever devised by a musician of genius.

However, it was the fourth act of Boito's libretto that chiefly awakened Verdi's interest—and, indeed, only in the exquisitely touching final scene of "Nerone" did Boito again soar to so lofty a height. As a matter of fact, the fair Desdemona appealed no less strongly than Cordelia to the composer of "Aida," whilst—on the other hand—Othello left him fairly cold and Jago puzzled him (witness his singularly naïve letters to the painter Morelli).

For the moment, at all events, he was the prey of doubt and sadness and even forbade any further mention of the "Otello" libretto. It was, indeed, during this period of spiritual crisis that he began his second version of "Simone Boccanegra." He was inordinately fond of this gloomy opera, which he, nevertheless, referred to as "a whipped old cur." He discussed the matter with Boito and finally—in November 1880—charged him with the revision of the libretto. Boito—with one eye on his "Otello" and the other on his "Nerone," then in its infancy—placed himself very half-heartedly at Verdi's disposal. He rewrote the first act of the original libretto and altered a good deal of the remainder, whilst Verdi orchestrated the score afresh from start to finish and succeeded in producing a hybrid product of great interest to students of Italian opera, but of mediocre artistic value and no dramatic vitality. In spite of an amazingly good first act, it is, indeed, a pity that Boito and Verdi ever undertook so thankless a task. Twenty years later Boito toyed with the idea of revising his "Mefistofele" for the third time, but he wisely abstained. He realised that it is little short of folly on the part of an aged composer to endeavour to ameliorate a juvenile work. Can we, indeed, imagine Wagner—at the age of seventy—retouching "Rienzi"?

So the "Otello" libretto was laid aside and almost entirely forgotten. As the years progressed, Verdi's discouragement seemed to grow. "I am doing nothing," he writes to Arrivabene, "really nothing. I see so many Jagos around me that I have no time for my own," and subsequently to his publisher: "I have not written a note of 'Jago' (or better 'Otello'), and I don't know whether I ever shall."

At this time he was, moreover, filled with an intense bitterness against the public. "Poor artists," he writes to the actress Maffei, "fancy envying them—slaves of an ignorant, capricious

and unjust public. Woe to us who must sell our thoughts, our labours, our ecstasies for their gold!" A few days later he exclaims: "I don't pay the least attention to the theatre and music—it seems as though an age has passed since I last thought of such things." The disgust of life and the fear of death walked hand in hand during these terrible years. When Boito ventured to congratulate him on the occasion of his seventy-first birthday, he cried: "For God's sake, do not remind me of such things—the mere thought of them would drive me to despair."

No wonder the work did not progress. Boito, however, could not conceal his growing anxiety with regard to the fate of the best libretto he had ever written. Four years had passed—and Verdi did not seem to have composed a single note. Finally Boito could no longer contain himself and in the spring of 1884, at a public banquet at Naples, he declared—either with a definite purpose or in a moment of justifiable exasperation—that he had written "Otello" against his will, but that once finished he regretted that he had not set it to music himself.

Verdi was deeply hurt by this indisputably offensive statement (obviously somewhat exaggerated in the accounts of it which had gained currency). Not only despairing of further creative activity, but also fearing lest he might be robbing Boito of his best libretto, he hastened to inform him that he was quite willing to return it "without a shadow of resentment, without the least rancour."

Boito forthwith replied that mischievous and irresponsible journalists had—as was their custom—wilfully misinterpreted his words and that he was far too occupied with that source of endless trouble: "Nerone" to be in a position to set to work on another opera. Though he declared himself satisfied with this explanation, Verdi did not endeavour to conceal his resentment and even his distrust of Boito. For the first time since the beginning of their friendship he adopted with him a high-handed tone. He ruthlessly declares that he has spoken too much of "Otello" (he had barely referred to it during the last four years!) that he was too old to undertake such a task, that his years of bondage had been too numerous and that he did not wish the public to be constrained to cry: "For God's sake, enough!" Finally, he announces that Boito's thoughtless words have awakened in him a feeling of distaste for "Otello" and have "stiffened the hand that had begun to trace a few bars."

Indeed, neither Boito nor Ricordi could understand the spiritual crisis through which Verdi was passing. To them he seemed in the flower of health and full of inexhaustible vitality.

His refusal to write another note filled them with wonder and dismay, and Boito—in the interests of art and humanity—determined to leave him no peace until the work was completed. He had a confidence in its success that Verdi himself did not possess. There is no doubt that the aged composer occasionally felt—and not altogether unjustifiably—that he was going beyond his powers in attempting to grapple with the problem of jealousy, the shattering force and agony of which he had never previously divined. Subsequent events partly justified his fears, for in the finale of the third act—worthy to stand beside that of the second act of Ambroise Thomas' "Hamlet"—he certainly did not rise to the height of the matter he had set himself.

However, with the passing of the years, he began to realise more fully the vibrant beauty and rare originality of his friend's libretto, scarcely inferior—in that exquisite blend of strength and sweetness so peculiar to much of Boito's poetry—to "Nerone" itself. Towards the end of 1884, moreover, Boito's visits to Busseto became more frequent, and it is a significant fact that the opera—previously called "Jago"—now at last assumes the title of "Otello." It is common knowledge that several years previously Boito—obsessed by the figure of "his Moorship's ancient"—had requested Verdi to call the opera "Jago," just as he had entitled his own work "Mefistofele," instead of "Faust," the latter being, nevertheless, the central figure. Verdi—only slightly interested in Boito's work and ludicrously fearful of offending the manes of the illustrious Rossini, who had practically compelled his Desdemona to indulge in vocal gymnastics on her very death-bed—was almost inclined to humour him. But the moment his interest in the work really awakened, he realised the absurdity of Boito's request and insisted on calling the opera "Otello."

About the same time another change—no less significant—took place in his library. Schiller, Byron, the "saintly" Manzoni, his adored Zola ("the equal of Shakespeare"), and even Dante, "the greatest of all," were gradually replaced by the Bard of Stratford, whom he fervently declared he had worshipped since his earliest youth. He, moreover, devoured countless volumes of commentaries without deriving any very considerable benefit from them. The famous actor Salvini, indeed, bluntly informed Verdi that his Jago was not Shakespeare's Jago at all. "You, Verdi," he exclaimed, "have made him a melodramatic villain with his 'Credo' and his outcry of 'Ecco il leone!'" (Which a modern critic ventures to call Boito's greatest achievement and Aeschylean in its simplicity and force!)

Verdi might have retorted that Boito was responsible for both of these lapses from a state of grace and that he had entirely relied on the good taste of his collaborator (who subsequently declared that both these scenes had shocked him more on the stage than he had realised in the libretto). Certain passages of the "Credo" Boito is, indeed, actually said to have composed himself, and there is no doubt that he was mainly to blame for Verdi's perhaps somewhat melodramatic conception of the part of Jago. For to Verdi Jago, however hateful, was Shakespeare, was humanity, or at any rate the less beautiful part of it; to Boito, however, he was the very devil incarnate. The Jago of Verdi's imagination, "the ruffian with the face of the just man, the spare, tall figure with the high receding forehead and the little piercing eyes close to the nose like the eyes of a monkey, the cool villain who suggests the most horrible crimes with an air of nonchalance" was less of an impossibility and undoubtedly more in harmony with Shakespeare's original conception than the abstract fiend of Boito's dreams—the hero of his own "Mefistofele."

There was always, indeed, in Boito—this fervid lover of Byron and Oscar Wilde—a vein of empty sensationalism and theatrical claptrap which his contemporaries termed "false medievalism"—an element which is revealed in his booklet of verse, "Il Re Orso" even more than in his own operatic creations. Boito's conception of the part of Jago evidently clashed with that of Verdi, and for the first time in his career—and not without a pang of regret—the aged maestro yielded to what he considered the superior judgment of Boito. Four years later, however, after the performance of "Otello" in London, he playfully wrote to his collaborator:

In Shakespeare's native country they will reproach us for having omitted the first act, but they will not blame you for having written Jago's "Credo." By the way, it is you, indeed, who are the principal culprit who will have to implore forgiveness for that "Credo." So you can do no less than set to music a Catholic credo à la Palestrina, of course, only after you have completed the work I dare not name. (He was obviously referring to "Nerone.")

Verdi's good-humoured banter reminds us that in both his crowning masterpieces as well as in Boito's operas, there are passages which have succeeded in offending religious tastes or prejudices. Boito who was—in spite of a melancholy and obscure mystic fervour—a born free-thinker—a fact that is particularly obvious in the first version of "Mefistofele"—writes of Verdi's religious beliefs in the following terms:

He had lost, as we all had, his belief in God, but he experienced on that account—what few of us did—a deep regret during his whole life. The touching beauty of his religious music is the living proof of this. He knew that faith was the support of countless millions. In the ideal, moral, social sense he was a great Christian, but he was not a Catholic from the strict theological point of view (as so many people suppose); nothing would, indeed, be further from the truth.

One morning in November 1886, Verdi—after having completed the orchestration of his work in an incredibly brief period—wrote to Ricordi: "Otello is finished! Really finished! At last!" (Followed by no less than eight exclamation marks.) The feeling of joyful achievement was, indeed, tremendous, the exultation of a hardly won victory overpowering. Yet Verdi fully realised that without Boito's tireless prompting the great work would probably never have been completed. The feeling, indeed, of irksome restraint that had poisoned their relationship for so many years ceased almost entirely. Boito had at length learnt to subordinate himself to the aged maestro and he now consecrated to him a "voluntary servitude" which he himself subsequently declared was the act of his life of which he was most proud. "Nothing touches me so much," he exclaims, "as to hear my name mentioned in the same breath with his and that of his masterpieces."

But though Boito's devotion to Verdi verged on idolatry, in his inmost heart there was, nevertheless, at times, a feeling closely akin to bitterness which finds utterance in the poignant words: "I must dwindle so that he may grow." Even all the fervour of his friendship for Verdi, "the greatest of all men," could not entirely blind him to the fact that not only was he sacrificing his talent on the altar of Verdi's genius, but also that the long association with the aged maestro had increased—to an almost unbearable degree—the idea of his inferiority and artistic insignificance. And—most humiliating fact of all—this very lack of initiative and self-confidence occasionally filled his idolized master with a feeling closely akin to contemptuous impatience. Thinking probably of Boito, Verdi wrote to Morelli: "Too much reflection drowns inspiration," and again more emphatically to the baritone Maurel: "In art the predominance of the reflective tendency is a sign of decadence." At the critical moment, indeed, Boito's self-distrust paralysed his creative power. To Verdi, however, to be able to let oneself go and to work rapidly and whole-heartedly was the main characteristic of the artist. The art that was lacking in spontaneity, naturalness and simplicity was—according to him—no art at all. He, indeed, believed exclusively in music that was

inspired by the heart and sympathised little with the cerebral productions of a Boito, who—in spite of his intense desire to express himself, the act which he recognised as the greatest joy of the human spirit—was capable of declaring: "I prefer to admire, the creator must suffer and groan," and who even prided himself on never having been wholly possessed by his musical emotions (thus making a virtue out of a necessity).

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Verdi had greatly resented Rossini's statement that he was incapable of writing a comic opera and emphatically asserted that he had desired to write one since 1857. Twenty years later he wrote to the critic Filippi: "To-morrow it is possible that I may set to work on—just imagine!—a comic opera. A comic opera of mine would be entertaining enough—at least before it was produced." It has been erroneously supposed that Wagner's "Meistersinger" suggested the idea. In fact, the aged maestro was weary of melodrama and tragedy. Almost immediately after the production of "Otello" he wrote to the Marquis Monaldi: "After having ruthlessly massacred so many heroes and heroines, I have at last the right to laugh a little." He could, however, think of no fitting comedy to set to music, having in vain sought a libretto in Molière, Goldoni and Cervantes ("Don Quijote") and even—mirabile dictu!—in Labiche's grotesque farce "Le Voyage de M. Perrichon"!

One day, however, in July 1889, he discussed the matter with Boito and expressed a desire to compose a musical comedy that would rank with Cimarosa's "Il Matrimonio Segreto" or even Mozart's "Don Giovanni" (which he is not supposed to have studied until the age of seventy, but the influence of which seems to me to permeate a great deal of the music of the last act of "Falstaff"). Boito listened in silence and, it is stated, showed no signs of any particular interest. But in secret he forthwith set to work on Shakespeare's "The Merry Wives of Windsor." Falstaff's character had, indeed, greatly fascinated him and—strange to say—he considered him spiritually akin to Jago and Mephistopheles. Shakespeare's Italian source, Giovanni Fiorentina's entertaining novelette "Peccorone," served him as an inspiration no less than the British dramatist's brilliant "pièce d'occasion." It seems singular that he did not—though there were at the time contradictory rumours—venture to inform Verdi of his project, fearing no doubt the latter's disapproval or indifference.

He had lost, as we all had, his belief in God, but he experienced on that account—what few of us did—a deep regret during his whole life. The touching beauty of his religious music is the living proof of this. He knew that faith was the support of countless millions. In the ideal, moral, social sense he was a great Christian, but he was not a Catholic from the strict theological point of view (as so many people suppose); nothing would, indeed, be further from the truth.

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Verdi had greatly resented Rossini's statement that he was incapable of writing a comic opera and emphatically asserted that he had desired to write one since 1857. Twenty years later he wrote to the critic Filippi: “To-morrow it is possible that I may set to work on—just imagine!—a comic opera. A comic opera of mine would be entertaining enough—at least before it was produced.” It has been erroneously supposed that Wagner's “Meistersinger” suggested the idea. In fact, the aged maestro was weary of melodrama and tragedy. Almost immediately after the production of “Otello” he wrote to the Marquis Monaldi: “After having ruthlessly massacred so many heroes and heroines, I have at last the right to laugh a little.” He could, however, think of no fitting comedy to set to music, having in vain sought a libretto in Molière, Goldoni and Cervantes (“Don Quijote”) and even—mirabile dictu!—in Labiche's grotesque farce “Le Voyage de M. Perrichon”!

One day, however, in July 1889, he discussed the matter with Boito and expressed a desire to compose a musical comedy that would rank with Cimarosa's “Il Matrimonio Segreto” or even Mozart's “Don Giovanni” (which he is not supposed to have studied until the age of seventy, but the influence of which seems to me to permeate a great deal of the music of the last act of “Falstaff”). Boito listened in silence and, it is stated, showed no signs of any particular interest. But in secret he forthwith set to work on Shakespeare's “The Merry Wives of Windsor.” Falstaff's character had, indeed, greatly fascinated him and—strange to say—he considered him spiritually akin to Jago and Mephistopheles. Shakespeare's Italian source, Giovanni Fiorentina's entertaining novelette “Peccorone,” served him as an inspiration no less than the British dramatist's brilliant “pièce d'occasion.” It seems singular that he did not—though there were at the time contradictory rumours—venture to inform Verdi of his project, fearing no doubt the latter's disapproval or indifference.

In November 1889, Boito, nevertheless, presented Verdi with a detailed sketch of the libretto. At first the aged maestro shrunk from the task with the utmost distaste. Subsequently, however, he promised to set "Falstaff" to music, provided the completion of the poem did not interfere with the progress of Boito's own "Nerone." The latter work (the libretto of which Verdi considered the finest and most original Boito ever wrote) had been laid aside for several years and Boito answered that it could wait. He dreamt, indeed, of a music so beautiful that he was afraid of it. He trembled at its approach, not with joy, but with the fearful dread of impotence.

In March 1890 (after five months' strenuous labour and more than three years after the production of "Otello") Boito presented Verdi with the completed libretto. On December 3rd, 1890, Verdi wrote to an intimate friend:

For forty years I have longed to write a musical comedy, for more than fifty I have known "The Merry Wives." (The first idea of a "Falstaff" occurred to him in 1867. Ghislanzoni, the librettist of "Aida," was to write the words.) Now Boito has written for me a lyrical comedy that can be compared to no other and it causes me an immense degree of pleasure to set it to music, though I do not know when I shall finish it. Falstaff (Verdi continues with mischievous glee) does all sorts of naughty tricks, but in a humorous way. And he is a type! Types are so rare! The opera is absolutely and entirely comic.

A few days later Verdi, nevertheless, declared to I. Pizzi:

I am not writing a comic opera, but am depicting a type. My Falstaff is not merely the one of "The Merry Wives of Windsor," who is simply a buffoon and who lets himself be tricked by the women, but also the Falstaff of the two parts of 'Henry IV.' Boito has written the libretto in accordance with my ideas.

The much-vaunted book of "Falstaff" is, however, less revelatory of Boito's otherwise amazing knack of condensation than the libretto of "Otello." Moreover, the balance of the dramatic action is not always as good as it might be. For instance, the first discomfiture of Falstaff is exceedingly slow in arriving, whilst the crowning exposure scarcely brings a sense of culmination, but is rather a direct anti-climax, the background of the picture unexpectedly becoming the foreground. It is, moreover, a pity that Boito was somewhat too prone to inflate his style and that his language is at times excessively archaic, bearing, indeed, an extraordinary resemblance—particularly at moments requiring a

sovereign command of abuse—to the fifteenth century Italian of Annibale Caro. A touch of the far-fetched and manneristic is, certainly, never entirely absent (not even in Fenton's otherwise delightful sonnet which is almost worthy of Heine himself).

In spite of Verdi's ceaseless protestations to the contrary, his work was progressing rapidly. He was not in the least disconcerted by the persistent rumours that the subject was not likely to prove popular in Italy, and on New Year's Eve he writes: "I am so happy to be able to torture the libretto with notes." On more than one occasion he cries: "The music I have composed is so droll that often I cannot help bursting into laughter." Towards the end of 1891—after nearly a year of effortless creation—there, however, ensued a period of three months' almost complete inactivity (due partly to Verdi's increasing anxiety at the thought—never a pleasant one!—of instrumenting his work). In April of the following year he, moreover, boldly requested Boito to rewrite the "Honour" speech (dragged in by hook and by crook and not lending itself in the least to a musical setting). Boito, on the other hand, in vain besought the aged composer to suppress the grotesque little scherzo "*Quando ero paggio*," which he fancied introduced an element of incongruous vulgarity into a lyrical opera of the most refined kind.

In February, 1892, the exquisite work—surely the nimblest and wittiest of all operas—was resumed and completed in a few months with a prodigious sense of exhilaration and power. On a bit of notepaper Verdi scribbled: "Everything is finished! Oh, amusing type of the perfect rogue! Eternally true in all climes and at all times! Go! Go! Forward! Goodbye."

Boito was never tired of singing the praises of "*Falstaff*." When referring to it he was in the habit of quoting Nietzsche's dictum: "*Il faut méditerraniser la musique*." To him "*Falstaff*" was the most delightfully breezy and sane work since the death of his beloved Bach, and its declamation so perfect as to be—in his own words—"a physiological study."

Ah, *Falstaff*, (he writes to Bellaigue) how right you are to love this masterpiece! And what an inestimable boon to art when all will be able to understand it! What even you cannot fully realise is the overpowering spiritual delight that this Latin lyrical comedy awakens in us. It literally overflows with vivacity, genial ardour and high spirits!

After the production of "*Falstaff*" Verdi declared that his work was done. Nevertheless, during the following eight years the world was from time to time startled by the news that he was

writing a "Romeo and Juliet," a "King Lear," or even—enticing prospect!—an "Ugolino" or a "Père Goriot."

It was, however, on "King Lear" that Boito had set his heart, and Verdi—though he deplored the lack of a love element in this, to him, "sublime and pathetic" tragedy—had already completed a few scenes, but finally harrowed by a sense of growing impotence and wearied by his friend's incessant importunity, he dictatorially refused to continue the work and ruthlessly destroyed the few existing scenes.

Boito seems at last to have realised that it would be impossible for him to make "the bronze colossus" resound again. Only with the utmost reluctance and bitterness of spirit did he resign himself to the fact and devote himself half-heartedly to his own "Nerone." "I work a great deal," he writes, "and, oh, stupor!—or rather stupidity!—I am working on my own account. It would have been better to have continued with the Verdi-Shakespeare combination. Nothing fills me with greater delight than to serve Him."

Verdi, however, no longer desired to be served. Though still overflowing with vitality and high spirits he considered that another operatic attempt on his part at so advanced an age would be fraught with disaster. He was, moreover, well aware that a tragedy demands a very much vaster expenditure of vital energy than a light comedy and that nothing, indeed, was now needed to complete his glory. He accordingly lived an increasingly quiet life, composing practically nothing and awaiting death calmly and intrepidly, but not without a deep sense of bitterness. After his decease Boito wrote to Bellaigue of the great composer's last moments—when all Europe held its breath at his bedside:

Verdi is dead. He bore away with him a vast amount of light and vital warmth. We were all sunning ourselves in that Olympian old age. He died magnificently—like the formidable fighter he was—without a groan. The silence of death had fallen upon him a week before he died.

It was an heroic resistance that he opposed to death. During four terrible days and three nights of anguish he fought victoriously. Even the fourth night the breath within his large breast filled the chamber. But exhaustion! My poor master! How brave he was to the last! How brave and beautiful!

I have lost persons whom I have idolized, but never before have I experienced such a sentiment of hate against death, never before have I been filled with a sense of such utter contempt for that mysterious power: blind, stupid, triumphant and cowardly. And it was the death of a nonogenarian that was destined to awaken in me this feeling.

He hated it, he, too, for he was the most powerful expression of life that it is possible to imagine. No one has better understood—no one has better expressed the joy of life than he! He hated death, as he hated inaction, doubt and hesitation.

Oh, friend, dear, dear friend! That man was a prodigious artist—a genius—a genius of music and of the theatre. Now all is finished. He sleeps like a King of Spain in his Escorial—beneath a tablet of bronze that covers him entirely.

BEETHOVEN AS A WRITER OF PROGRAMME MUSIC

By R. W. S. MENDL

IT is customary to describe instrumental music as being either absolute or programme music, and to say that though the two necessarily overlap at certain times, they together cover the whole field.

Yet the definitions given to the two forms make this theory difficult to apply. Absolute music is ordinarily treated as being that which gives us pleasure by the sheer delight in sound patterns, without having any emotional, pictorial, or literary reference, while programme music is an attempt to represent scenes, objects, or events which exist apart from music.

If, however, this account be true, the vast mass of instrumental art does not fall within either sphere. Most of it expresses moods, feelings, thoughts, which, though they could not actually be conveyed by any non-musical means, are not present in the naked sound matter often produced in the eighteenth and twentieth centuries, and on the other hand, are distinguishable from the external events portrayed by Johann Kuhnau and Richard Strauss.

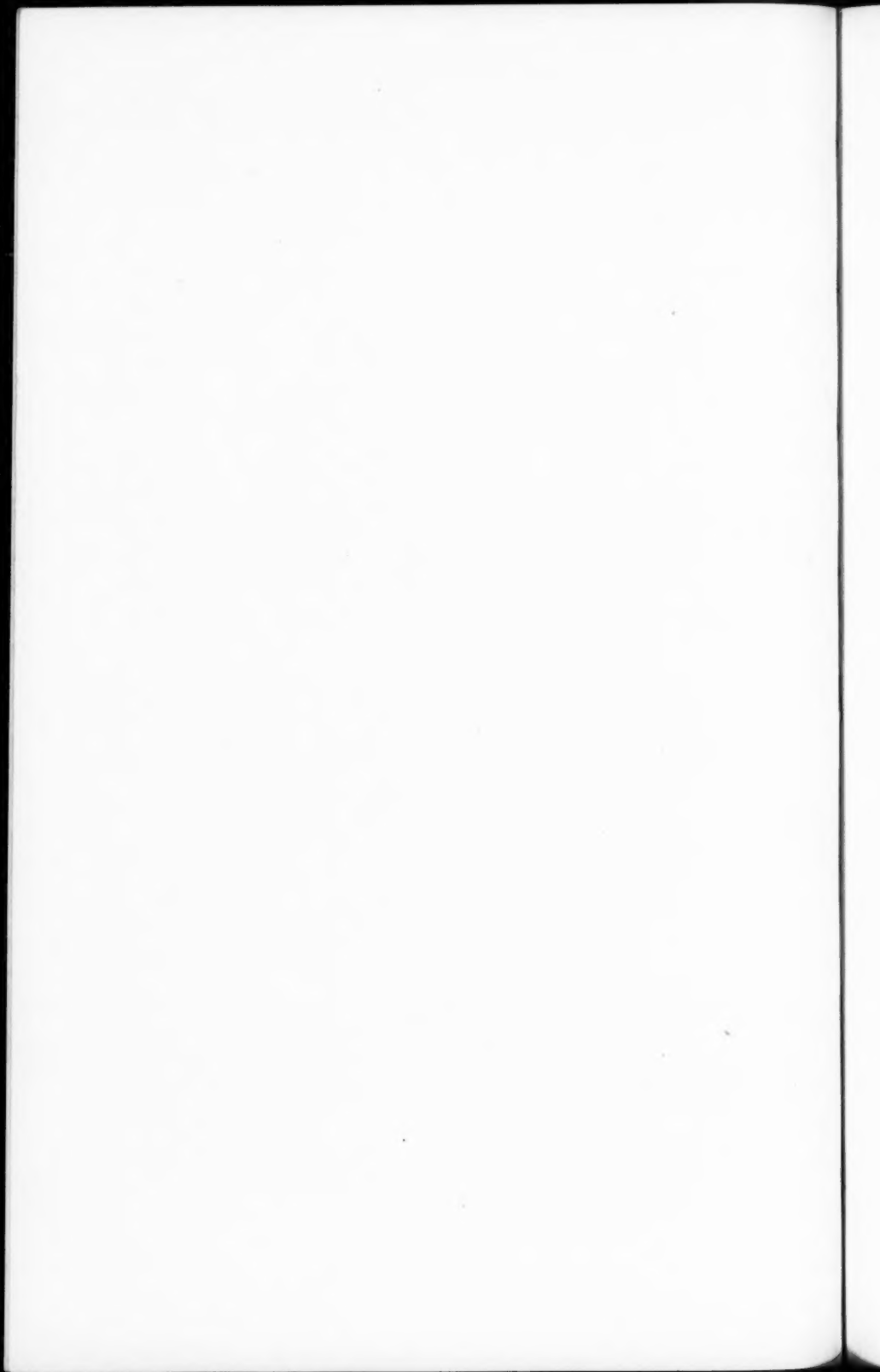
If absolute music and programme music really constitute the two fringes of the art of composing for instruments, there is little doubt that most of Beethoven's creations belong to the middle category. He himself declared that he always worked to a picture, but probably he meant by those words merely that his compositions were not absolute music in the true sense of the term. Actually he wrote comparatively little programme music, but his position with regard to it is of great interest.

Beethoven gave his Pastoral Symphony the sub-title "More an expression of feeling than a painting." It has been said that this phrase is inapposite, seeing that the work is full of graphic representations of the movement of the brook, the notes of birds, thunder and lightning, and so on. But it is entirely appropriate to the first movement, which he suitably described as voicing "the cheerful feelings aroused on arrival in the country." This movement, therefore, is hardly programme music at all. True, the emotion which it seeks to convey is not cheerfulness in general, but the particular kind of cheerfulness which a visit to the country-



The original of this life-size portrait of Beethoven, issued in 1848, contains in lower left corner "From a Picture by Kloeber"; in center, below the fac-simile signature, "Beethoven" and then "Boston. Publ by W. H. Oakes, 197 Washington Street."

(By courtesy of Mr. Joseph Muller of Closter, N. J.)



side awakens in us. There is a distinct pastoral atmosphere about it, which we should probably detect, even if the work had been called simply "Symphony No. 6 in F," and the frequent repetitions of certain "legato" phrases remind us of the peaceful continuity of so many of Nature's manifestations. But the picture which Beethoven had in mind when he created this beautiful movement, is sufficiently indefinite for us to say that it can hardly be placed on the same footing as Dukas' "L'Apprenti Sorcier" or the storm movement of this very symphony. The most precise representations of objects in the external world are the notes of the nightingale, quail, and cuckoo, which occur near the end of the Andante. These, however, are in a class by themselves. The notes of birds are among the few sounds in nature which are actually musical, consisting as they do of regular vibrations; it is therefore possible for a composer to introduce them, more or less as they stand, into an instrumental work. The murmur of a stream is, however, not literally musical in itself. Consequently music which seeks to represent it, can only do so in the sense of being appropriate to our mental conception of a running stream. It cannot be a copy.

The "scene by the brook," which Beethoven takes as his second movement, therefore embodies three things. It is pervaded by a recurring phrase which is clearly intended to stand for the movement of the brook. This is programme music pure and simple. The imitations of the songs of birds are also programme music, but of a special and very rare kind. Most of the movement is, however, the expression of the calm reverie of a human being enjoying Nature in one of her most peaceful and smiling moods. It is not just a representation of serenity. Its character is peculiarly adapted to the subject; yet it is not, strictly speaking, programme music at all, but the musical expression of a universalised human emotion. There is no more reason to describe this as programme music than most of the other works of Beethoven's maturity.

On the other hand, the third movement is frankly descriptive throughout. It is a picture in sound of a peasants' festival, and no more graphic illustration of rustic gaiety could be imagined. In one passage, where the oboe comes in with an irregular accent to the accompaniment of two violins, while the bassoon follows with its comic drone of F and C, it is said that the composer had in mind the village band of Mödling. The storm-movement which interrupts the cheerful scene is also a piece of vivid description. When Beethoven said that his symphony was "more an expression of feeling than a painting," he could hardly have intended to

apply the phrase to this striking representation of the battle of the elements. It is programme music in as complete a sense as Saint-Saëns' "Le Rouet d'Omphale" or "Le Chasseur Maudit" of César Franck or the "Symphonie Fantastique" of Berlioz. Moreover, the whole movement is an addition to the ordinary sonata form, and the music follows the course of nature rather than the usual requirements of symphonic structure. Thus, it begins with a distant mutter, rises to a great uproar, but sinks to a lull before reaching its most imposing climax. Finally, the passing of the storm is indicated unmistakably by an oboe solo ("dolce") with violin accompaniment and is followed just afterwards by a delicious ascending scale on the flute as the sun and blue sky appear once more. In wealth of descriptive detail Richard Strauss himself has gone no further!

The Finale, after a "Ranz des Vaches," is intended to represent the shepherds' hymn of thanksgiving after the storm. From the nature of the subject it was not necessary to make this movement so minutely realistic as certain other parts of the symphony; and as a great deal of it is, therefore, simple mood-painting, always done with an eye to the traditions of thematic development, it is another of those instances of composition which is on the borderline between programme music and the art of expressing emotion in sound.

If Beethoven had said that the Pastoral Symphony was not a painting but an expression of feeling, he would have been inaccurate to a considerable degree. But in calling it "more an expression of feeling than a painting," he was using a phrase quite appropriate to a work of which only two short movements out of five are entirely descriptive of scenes or events in the external world.

Once music concerns itself with the portrayal of character, it is verging on the emotional sphere and inclining away from programme music. "Till Eulenspiegel" is programme music in so far as it follows out the story of the life and adventures of that attractive rascal. So with Strauss' "Don Juan" and "Don Quixote." But when music seeks just to portray character, it is bound to be less detailed in its descriptions because it can only sketch human characters in universal terms. It can express love, anger, sorrow, valour, and the other qualities, and moreover it can touch off the most delicate shades of these, but it cannot present a picture of an individual person: it can only be appropriate to him. Therefore, music which is said to describe human characters is really on the same footing as that which simply conveys the moods of

the composer. In other words, the "Eroica" Symphony is of the same "genre" as the Fifth, Seventh, and Eighth symphonies: at all events, it is nearer to them than to the graphic portions of the "Pastoral" and "Battle" symphonies.

The "Eroica" was originally intended to be an idealised portrait of a great republican leader, typified by Napoleon as Beethoven visualised him. Actually it is a representation not of a hero, but of heroism: it could not be anything else. If the opening "allegro" sets before us the dignity and splendour of the heroic character, its tenderness, its triumph over difficulties, and if in the second movement the whole world is mourning for his death, there is no need to try and follow the story chronologically and to see in the scherzo funeral games like those which were celebrated after the burial of heroes in the Iliad. It is more probable that this movement presents to us the lighter side of the heroic character.¹

The "Eroica" symphony is not a narrative. Its association with Napoleon is interesting to us rather from the point of view of Beethoven the man than from that of Beethoven the musician, and adds but little to our appreciation of the work itself; whereas our knowledge of the subject matter of the Pastoral symphony or of any of the Strauss tone-poems is of paramount importance to us for the true enjoyment of the music contained in them. The mere title "Heroic" is alone almost enough.

Beethoven's "Battle" symphony is not a work of great moment. Its musical content is somewhat crude, and it is only interesting as one of the few cases in which the composer has adopted the narrative method—describing a series of events in sound. His attitude towards musical story-telling is more characteristically reflected in the four overtures, "Leonora" (second and third), "Coriolan," and "Egmont."

In many ways these two "Leonora" overtures are alike. Both reveal the main incidents of the drama by musical means which are to a large extent thematically identical. Knowing the story, and without being acquainted with the music of the opera, we have no difficulty in recognising the sadness of Florestan in prison, the glimmers of hope, the loyal and courageous venture of Leonora in rescuing him, the trumpet call which heralds the arrival of the Minister outside the walls, and the final pæan of victory and joy. In "Leonora No. 2" these events are put before us in

¹For a fuller interpretation of this work I would refer the reader to an essay entitled "The Eroica Symphony" in my book, "From a Music Lover's Armchair," published by Messrs. Philip Allan and Company, Ltd., London.

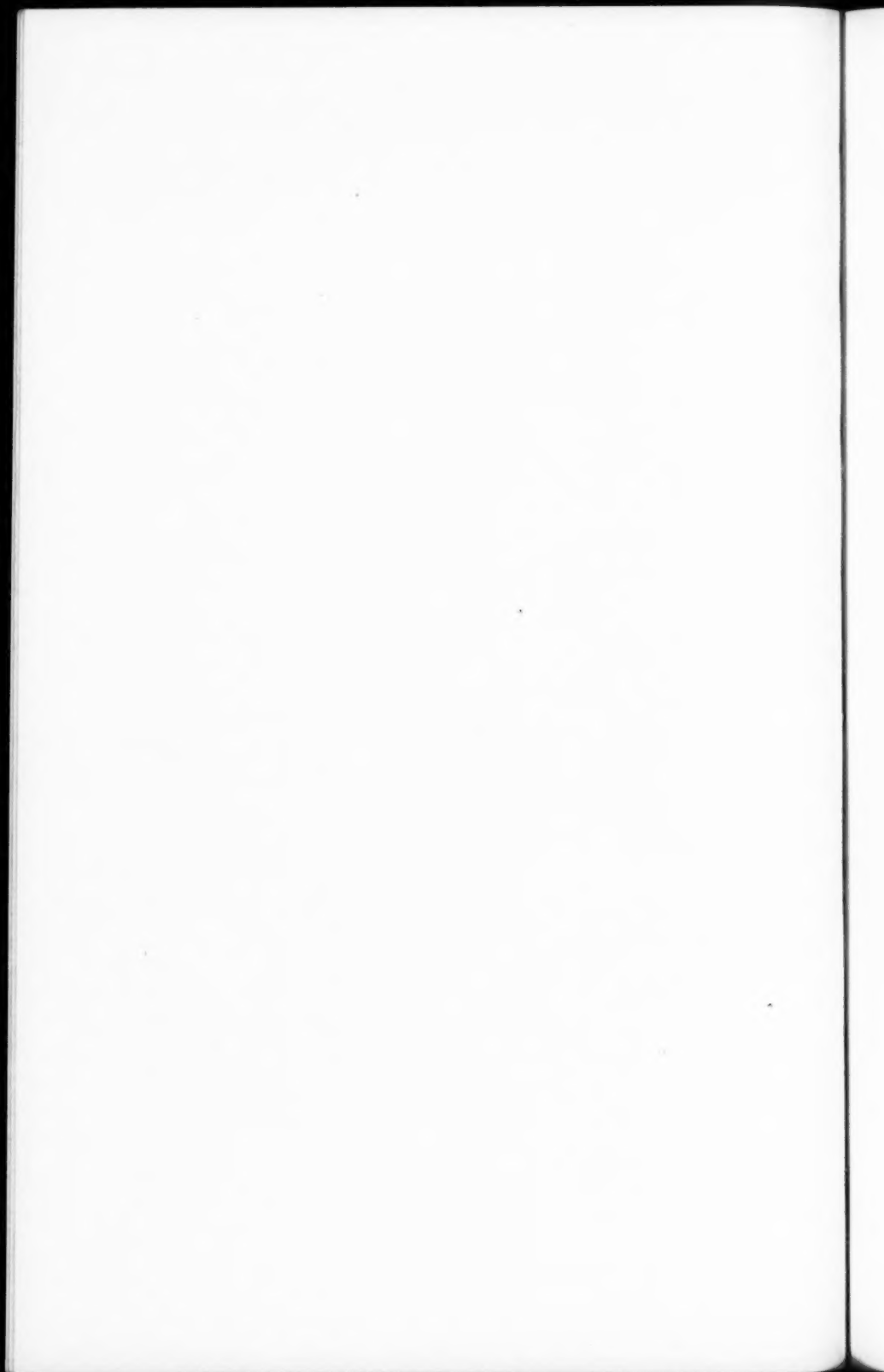
their dramatic order. The traditions of musical form are here only followed to a certain point. When the test comes, they give way before literary considerations, and so the recapitulation is omitted because it would have involved harking back to the beginning of Leonora's enterprise and the anxiety of Florestan as represented by the two main themes of the overture. Beethoven is here anticipating the symphonic poems of Berlioz, Liszt, and Richard Strauss. But evidently the form was one which was not really congenial to his outlook on the art. He seems to have been conscious of a certain shapelessness involved in it, at any rate from the musical standpoint. The time was not yet ripe for getting over this difficulty by adopting an elaborate kind of Variations, which Strauss used so triumphantly to embody the adventures of Don Quixote. Therefore Beethoven, when he came to write "Leonora No. 3," re-introduced the "reprise": after the prayer of thankfulness which follows the trumpet call, he duly repeats the main themes of his overture in spite of the fact that from the purely narrative point of view they are here out of place. Wagner considered this a defect in the work. But he assumed that his own attitude towards music which embodies dramatic ideas, was the only right one. Beethoven's position is different. For him it was Music's province, while being suitable to the story, to obey its own laws. He did not intend his overture to keep to the actual chronology of the tale too closely. The "3rd Leonora" is his own criticism of its predecessor. Music, for him, was at least as much akin to architecture as to drama, and symmetry was sometimes more important than a rigid adherence to the order of events. Psychologically, too, there is much to be said for the form of "Leonora No. 3." It is appropriate that, after the deliverance has come, we should be reminded of the courageous efforts and the trials which went before.

In the overtures to "Coriolan" and "Egmont" Beethoven advanced a stage further. Although each is the prelude to a drama and eminently suited to its subject, the composer did not attempt to follow out the story in detail, but was content to disclose its spiritual content without reference to actual events. It is true that the Coriolan overture unmistakably ends with the hero's death, while the earthly downfall of Egmont seems in the final "allegro" to be succeeded by a triumph of the spirit. But whereas even in "Leonora No. 3" the experiences of husband and wife are definitely portrayed for us, in the later overtures the narrative element is hardly present at all and in its place we have something more universal—in "Coriolan," the old conflict between



From the cover-page of a New York publication of probably 1844.

(By courtesy of Mr. Joseph Muller of Closter, N. J.)



the will of the individual and the customs of society, and in Egmont the ultimate victory, through death, of downtrodden man over oppression.

The remarkable thing about Beethoven as a writer of programme music is that he usually produced it without departing to any great extent from the established musical forms. Berlioz in some degree accomplished the same result, but his structural sense was not the equal of his great predecessor's, and Liszt, Strauss, and Delius have in turn found the task a difficult one.

With Beethoven the expression of feeling, of character, of motives and thoughts, was of supreme importance. Call the sonata "*Les Adieux, L'Absence, et le Retour*" programme music if you will. But if so, it is programme music of a very different kind from that given us by the illustrative art of Beethoven's successors and is indeed more akin to the spiritual revelations of the C minor Symphony. The very titles which he selects are significant: "funeral march on the death of a hero," "devout thanksgiving to the Almighty of one who has recovered from sickness," "resolution in spite of difficulty," "*Muss es sein? Es muss sein!*," "contest between head and heart" (which he said could be written over the first movement of the sonata in E minor, opus 90). Over and over again it is the music of the emotions, of ideas, of human character in its universal forms.

Not Wagner nor Strauss, not Berlioz nor Dukas nor Ravel nor Rimsky-Korsakof, have painted more vivid pictures; and if the subject called for it, as in parts of the Pastoral Symphony or in the Leonora overtures, Beethoven was equal to those masters on their own ground. Usually, however, he illustrated something inward, or an element that lies behind and beyond the senses. Like Wordsworth, he sees in the external world something that is hidden beneath the surface, and by a miracle, he reveals it in sound. That is his secret. That is why he differs from all those who have written programme music before or since his time.

TONAL INTENSITY AS AN AESTHETIC DETERMINANT

By OTTO ORTMANN

IN music, as in other arts, the proverbial conflict between the old and the new continues rhetorically to slay its legions. But, after all, does not the conflict reflect an inevitable phase of all artistic development, in which the iconoclast of yesterday becomes the romanticist of to-day and the classicist of to-morrow? The ear is quite an adaptable organ and within the span of a lifetime, most of us see the bright colors of our early musical gods fade into greys, to be replaced by new, more intense stimulants. The last few decades have furnished these in the whole-tone combinations of Debussy, the quarter-tones of Möllendorff, the sixth-tones of Busoni, and finally in the rhythmic and clang effects of Jazz. What on the one hand has been ably attacked as noise, cacophony, and formlessness, has been, on the other hand, equally ably defended as more complex tone-combinations, melodic and rhythmic independence of parts, and freedom of expression. Unfortunately the issue is further clouded with all-too-human prejudices, as a result of which it is difficult to get at the basic facts.

Lack of training on the part of the listener cannot entirely explain the differences in the reaction to modern music, because these exist not only as a result of the modernity of the compositions; it is not necessarily the ultra-modern work that is uniformly condemned. Nor does the allowance for the marked influence of non-auditory associations, clever *Reklame*, performance by some prominent soloist or orchestra, explain these differences entirely. The analysts have not been deceived by these more or less extraneous factors. Instead they have sought the reasons for the composer's method in the three elements of music generally accepted as basic: rhythm, melody, and harmony.

In so doing, it seems to me, they have overlooked a fourth attribute; one which was raised to a high level of importance as soon as experimentation with complex tone-combinations began. That attribute is tonal intensity. Intensity in any sense-department may be defined as the degree to which the end-organ of sense is affected. In hearing, the physical attribute of intensity

produces the sensation of loudness. Whatever may be the ultimate nature of sensation: electrical, chemical, or electro-chemical, the ear itself, including the ever so minute structures of the inner ear, remains a physiological organ, obeying certain mechanical laws. Accordingly, the reaction of this organ is limited, not only as to pitch, but also as to intensity. There are vibrations too fast, and others too slow to affect the ear as tones; there are vibrations too faint to be heard and others so intense that they can permanently injure the ear. The change is not abrupt. As we increase the amplitude of the very weak waves we do not suddenly make them distinctly audible, but instead, they become barely audible. The threshold of audibility, under any but carefully controlled experimental conditions, is difficult to establish precisely. And the point at which intensity makes the sensation painful is likewise not exactly defined.¹

The emotional, or better, the feeling-tone scale for tonal intensity, when appropriate care is taken to exclude the extraneous factors of association and anticipation, shades, as experiment has shown,² from mild unpleasantness or neutral feeling-tone at the softest end of the scale through maximal pleasantness along the mid-region, to marked unpleasantness at the extremely loud end. That is to say, in listening to non-associated tones, moderate loudness is more pleasant than either extreme softness or loudness. To test for this result great care must be taken to exclude any associations which will immediately carry over into the emotional field with varying effects. Such a fundamental distribution is determined by biological needs. In any limited series of reaction, the reacting mechanism, is by the very nature of limitation, best adapted to stimuli near the middle of its range. That is why most singers, to say nothing of the public, would profit if they struck off about a major third from the top and bottom of their so-called vocal ranges. The efficiency of any physiological organ tapers off as we approach the extremes of its range of response. Stimuli near the extremes place an additional strain on the organ in its attempt adequately to respond to them. The familiar decrease in the fineness of pitch perception and discrimination as

¹For the sake of those who doubt the painful effects of loud high tones, the following experiment is suggested: Cup the hand rather closely and hold it directly behind the ear, in the position taken by the partially deaf to improve their hearing capacity. The hand then acts as a resonator. Then strike, at a moderate degree of loudness at first, some tones in the highest region of the piano. A range of a few tones will be found where the tones, for normal ears, will be painfully "keen."

²O. Ortmann, *The Sensorial Basis of Music Appreciation*, *Jl. Comp. Psych.*, Vol. II, No. 3, June 1922; *Types of Reaction to Music, The Effects of Music*, Carnegie Institute of Technology, 1927.

we approach very low or very high tones is an instance of this mal-adaptation. Around violin A keen ears distinguish differences less than one-half of one vibration. That is to say a tuning fork making 435.5 vibrations will be heard as higher than one making 435.0 vibrations. In the double contra-octave and the four-lined octave differences many times greater are often missed by the same ears.

A similar distribution holds for tonal intensity. Very weak tones are normally reacted to neutrally, since they possess no biological interest for the organism, the latter being primarily concerned with sensations affecting its welfare. On the other hand, when it becomes necessary to interpret such a stimulus, an unpleasantly keen concentration is necessary. The hair-cells in the inner ear are affected so slightly that the neural impulses reaching the brain are insufficient to enable the mind to organize them and lift the sensation to a clearly defined and properly placed perception. We are sure neither that we heard, nor of what we heard. Left unorganized, weak tones may attain a sensorial pleasantness in much the same way as a gentle stroking acts in the field of touch, and soft glows in the field of vision. This pleasantness plays an important part in our purely auditory appreciation of music, and especially determines certain phases of our reaction to modern music.

At the loud extreme of the intensity series we find the painful reaction characteristic of sense-organ response in any field. It is nature's device for safe-guarding the organism against injury. And before the actual range of pain is reached, we pass through a range of unpleasantness which increases as the stimulus grows louder. Extreme tonal intensities may readily injure the ear temporarily, and in rarer cases, permanently. I recall, in this connection, the case of a military band leader, who remained practically deaf for a few hours after each rehearsal, in the ear exposed, at the distance of a few feet, to the bells of his seven cornets.

This purely physiological pleasantness and unpleasantness cannot simply be ignored in our reaction to artistic music. Instead, it forms the basis upon which all the more complex reactions are built, and carries over into the field of artistic enjoyment quite unmistakably. True, its effects are often obscured, but with proper analysis, they can, in many instances be traced out.

Their basis is in the ease or difficulty with which the inner ear responds to a single auditory stimulus. If this response is readily made, without undue strain, the sensation will be moder-

ately pleasant, or at least, not unpleasant. If the intensity or complexity of the stimulus, as in very loud noises or a high degree of discordancy, necessitates a strained adjustment on the part of the ear, the sensation will be unpleasantly tinged.

When we pass from the single tone to simultaneous tone-combinations, among them the many rich and striking chords of modern harmony, we find a similar distribution of feeling-tone. Any tone-combination demands a complex response of the ear; each pitch-point makes its impression upon the sensitive membrane. Naturally, as the number of tones is increased these pitch-points multiply, and with them the complexity and difficulty of ear-response. And if the intensity of each component tone be great, we have not only the strain characteristic of the single loud tone, already described, but the added strain of physiological interference which the simultaneous presence of several loud tones causes. If the tones are weak, this strain is materially reduced and the response of the ear made easier. Accordingly, we cannot dissociate the feeling-tone of a chord from its intensity. A diminished-seventh chord, played *forte*, may well convey the impression of power, danger, threat, or conflict; played *pianissimo*, it has been aptly labeled the "cry-baby" chord. This difference, since the pitch is supposed to be constant and the chord isolated from any tonal environment, can result only from physiological differences in the response of the ear.

But if physiological differences exist among the absolute intensities of a chord as a whole, they must also exist when the intensity differences embrace the separate tones of the chord, because such differences likewise affect the physiological response of the ear. A chord of four tones, for example, all of which are played at the same intensity, must produce a reaction different from that produced when some of the tones are played *forte* and others *piano*. In the latter case the hair-cells responding to the stimuli are not stimulated equally, and this inequality results in variations in the complexity of the total reaction. So long as these variations remain within certain limits the differences in feeling-tone are minimal and of no practical influence because of the sensitivity of the ear structure. But when, as in simple tones, they approach extremes of complexity, they are accompanied by marked changes in pleasantness and unpleasantness.

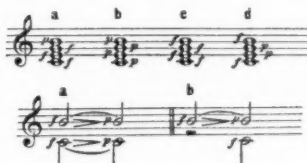
At once many chords in music will come to mind in which reasonable variations in intensity fail to make any pronounced difference in their primary pleasantness. But upon reflection all these chords will be found to lie in the middle range of concordancy

and discordancy: the triads, the dominant and the secondary minor sevenths, for example. These produce sound-patterns in the ear of only moderate complexity, to which, as I have pointed out, the ear has no difficulty in responding; for, although its range of response is very definitely limited, yet within these limits there is a considerable range of easy reaction. When this range is exceeded, the differences demanded in the response of the various parts of the ear-membrane are greater than the structure of this organ readily allows, and hence the reaction becomes unpleasantly toned. All senses show similar conditions: the brilliance of the noon-day sun; an overdose of even the best perfume, the taste of undiluted saccharin, or the handshake of an enthusiastically powerful, yet inconsiderate friend, are all organically unpleasant because they exceed the range of easy response of the organs involved.

Music itself, offers ample evidence of the effect of tonal intensity upon the æsthetic value of tone-combinations. It is found in the use by pupils of the *una corda* pedal, so that "the wrong notes do not sound so bad"; in the subduing of mixed accompaniment figures in order to lessen the blur (unpleasantness) caused by pedaling; in the arpeggio of chords, such as that in the fourth measure of Beethoven's A flat Sonata, Opus 26, "for the sake of euphony" as Von Bülow puts it. Euphony here means less intensity, because the piano tone diminishes to less than one half of its original intensity within a fraction of a second after tone-beginning. The arpeggiated chord, therefore, materially reduces the intensity of the discordant interval, in the case cited, a minor ninth.

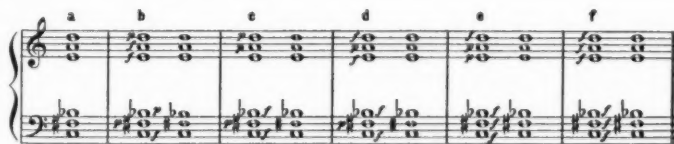
If these observations are true, and their truth may readily be determined by testing out various examples similar to those given, it follows that discord cannot be dissociated from intensity. Just as a major seventh is more discordant than a minor seventh, at equal intensities, so a fortissimo major seventh is more discordant than a pianissimo major seventh. Nay, even more. A major ninth played forte becomes more discordant than a minor ninth played pianissimo, especially if the two tones of the major ninth be played at equal intensities, while the upper tone of the minor ninth be played softer than the lower tone. A secondary seventh chord, for example, in which the two tones forming the seventh are played loudly and the third and fifth softly, is physiologically and hence tonally a greater discord than the same chord played with the intensities reversed. This is perhaps more strikingly shown in the case of the major seventh chord, where the

dissonance usually is more marked. Fig. 1 gives an example, the chords increasing in discordancy from *a* to *d*.



Pupils frequently give unmistakable evidence of unpleasant discordancy when an open major seventh is played on the piano as at *a* Fig. 2, where the diminuendo represents the typical decrease following percussion. The same pupils will accept the two tones as agreeable when struck successively as at *b*, with the first held through the second, in which case the diminuendo quality of the piano tone gives the interval the dynamic form shown. The difference in pleasantness is essentially one of intensity, since it vanishes when the example is tried on an organ, which sustains the original intensity.

The nicely adjusted shades of dissonance possible in the same chord without changing the pitch of a single tone are best shown in any of the complex tone-combinations so widely used at present. I select, as an example, the familiar chord of Scriabin. This is shown at *a* Fig. 3. From *b* to *f* are shown dynamic forms of this chord, arranged in the order of discordancy, with the least discordancy at *b* and the greatest discordancy at *f*. The list given does not exhaust the possibilities of this chord-form. The second illustration of each form is given as an approximately visual counterpart of what the ear hears, the small notes acting as a "fringe" to the large notes.



The same condition holds true for any combination of tones. Modern analysts have seized upon the overtone-series as proof that any combination of tones is a justifiable chord so long as its component tones exist in "Nature's Chord." The Scriabin chord, for example, is explained as a combination of the 8, 9, 10, 11, 13, 14 partials of the harmonic series. But, apart from differences in

discordancy which already result when the pitch relationships are changed—a second (C D), apart from intensity elements, being more discordant than a sixteenth (C D''), a minor second more discordant than a major seventh—additional differences result from the change in the relative intensities of the component tones. As overtones, the higher inharmonic partials float along at a scarcely audible intensity. When they are sounded against the fundamental at equal intensities with it, the complexity of response in the ear has been much increased and the discordancy of the tone-combination likewise. Because they are present as overtones and tonally agreeable as such, is no proof, as many theorists maintain, that they must *ipso facto* be agreeable when presented at a much greater intensity as separate tones in a chord. As a matter of fact the opposite is true, the nature of the chord, its element of discordancy or physiological strain (which is the physiological basis for “tonal resolution”) necessarily changes with a change in the intensities of its component tones.

But if such differences in discordancy exist in the single chord, they must likewise exist in chord connections. And if the discordancy of a single chord is determined, among other things, by its intensity, unpleasant progressions between chords will likewise be partly determined by intensity. I know of no treatise on harmony (except a few modern works, which I shall mention presently), in which parallel fifths are not unequivocally condemned at a change of harmonic function in part-writing. Lenormand, in his “Modern Harmony” points out the futility of proscribing fifths at all, because they have always been present as overtones to the fundamentals and consequently at the same time that we forbid them, we actually write them; an inevitable result because all tones used in music contain overtones; the physically pure tone having been carefully avoided on account of its “unmusical” quality.

The premise here, however, does not warrant the conclusion. For the parallel fifths present as overtones stand at an intensity far below that of the fundamental tones. The overtones, while they can be heard under favorably controlled conditions, are not so heard normally. Instead, they form a kind of tonal “fringe,” lending to the fundamental tone what, for want of a more definite term, we call quality or color. If they were heard as separate tones the sensation would be one of multiple tones, whereas, whenever we speak of tone-quality we distinctly exclude separate pitches and react to the sound as a distinct unit, a one-ness. When such fifths are themselves used as fundamentals, at an intensity

equal to that of the original tones, the physiological effect, as we have seen, must be different. This accounts, in part at least, for our acceptance of fifths in the overtone series and our proscription of them in part-writing.

On the other hand, forbidding them generally, without regard for their intensities has led to a whole series of conflicts between the printed page and the auditory sensation. The parallel fifths at both *a* and *b* Fig. 4, are equally condemned: Yet if played at the intensities given a readily discernible difference in unpleasantness is found; those at *b* being less unpleasant than those at *a*. This is, of course, as it should be, since intensity helps to determine the discordancy of a progression. At *b* the fifths cannot be so readily heard, since the sound-pattern in the ear is necessarily



different from that at *a*, where the fifths are very audible. Why ignore this difference either because in the absence of dynamic marks we presuppose equal intensities; or because training and the play of imagery lift the weak voices to audible intensity? The ear should be the final judge of what is musical. Nor do we find composers frequently intending the voices for equal intensities although they often fail to indicate the difference. In any adequate performance they are not so played; at least not over any considerable length of phrase. Or take the frequent use of open fifths in 'cellos and basses as harmonic background to a melody. Played at an intensity considerably below that of the melody the fifths do not affect the ear sufficiently to cause unpleasantness. For a similar reason parallel fifths occurring in the inner voices, when the soprano is carrying the chief melody are less audible, hence better music, than if they occur in the outer voices. This particular discrepancy in rules is interesting. The only reason for allowing progressions in inner voices and prohibiting them in outer voices is the reduced audibility in the former position. They do not obtrude themselves so clearly upon the ear as through their movement in outer voices. Precisely the same difference in audibility functions when the intensity of the component tones is sufficiently altered; and for the same reason that progressions

are allowed in alto and tenor and forbidden in soprano and bass, progressions should be allowed at a *piano* intensity that may be forbidden at a *forte* intensity. All the decrees of the theorists cannot alter this fact, and unbiased listening to such chord-connections instead of analyzing them by eye, will reveal the musical difference.

The distinction does not stop at parallel fifths. It applies as well, or should apply as well—if music is to remain auditory and not visual—to all other rules of chord succession. Doublings and omissions, irregular resolutions of sevenths, covered octaves and the many other problems which daily confront the harmony teacher all are subject, for their tonal effectiveness, or their lack thereof, in part to the distribution of the intensities of the tones. So-called poor chord-successions may be considerably improved by a proper control of intensity. The entire problem of "passing chords" has its origin here, because the preponderance of such formations on weak beats is but another way of saying that their weak intensity enables the ear, which is already focused on the next down-beat, to hear them "en passant." I touch here, of course, the problem of metre and rhythm, which I purposely want to exclude from consideration. The following illustrations, Fig. 5 therefore, are selected and altered without regard to metre.



At *a* there cannot be audible octaves because the intensity of the soprano *G* is insufficient to neutralize the stronger leading-tone tendency of the preceding *B*. The octaves, it is true, can be heard by appropriately directing the attention to them, but what we are here concerned with is that, even when heard they are less objectionable, hence musically more acceptable, than if the *G* were played or sung forte. In other words the ear hears the soprano pass from *B* to *C* rather than from *B* to *G* and thence to *C*. For the same reason, the progression at *b* sounds acceptable, that at *c* poor. At *d* is given a cadence resulting entirely from variations in inten-

sity, since the tones are the same each time. As the eye focuses on the large notes, so the ear focuses on the loud tones. The illustration is intended for the pianoforte but will apply, if we sustain the tones, for any combinations of instruments as well. It can even be played each scale group as a chord, if the marked intensity differences are carefully observed. The pianist, of course, who knows his instrument and does not delude himself with a lot of hocus-pocus about tone-quality when all he can do is to change the intensity of the tone or its duration, constantly uses such variations. The example is given to prove that intensity alone can change the most fundamental harmonic functions of a chord: those of tonic and dominant; and, if it be considered a primary function, the subdominant also.

The auditory value of a progression, therefore, depends in part at least, upon the various intensities of the tones. A progression can scarcely be called auditorily poor if the intensities of the tones making the poor part of the progression are considerably less than those of simultaneous tones the progression of which is acceptable. A poor progression becomes increasingly "bad" as the intensity of its tones increases.

This, of course, depends upon auditory judgment. So long as we draw conclusions from the visual aspect, determining the musical value of a progression by its appearance on paper, we cannot hope to get at the basis of tonal values. A pupil once brought me an exercise which, after looking it over, I condemned on account of its ugly sound, no dynamic marks being written. I played it for the pupil as I had, as an exercise, read it, at a fairly marked intensity, whereupon the pupil replied: "But that is not the way I wanted it played. It should be played *pianissimo* throughout." And, naturally, the effect was then quite different. The mere reading of the score, unless the dynamic degree of each tone is carefully indicated or considered, is a very inadequate index of the composition. Particularly does this apply to the modern score, where unusual tone-combinations abound. I should, personally, not want to sit on a jury the duty of which was to decide the relative merits of modern orchestral compositions just by silently reading the scores. Too often the finer æsthetic values remain undetected in such a procedure, particularly because sufficient details of dynamics are seldom indicated and just upon these does the artistic effect so often depend. The fact has not escaped composers of discernment.

But if the complex tone-combinations are ugly, why have they been so freely used by modern composers whose æsthetic

sensibilities stand beyond question: Debussy, Bantock, Vaughan-Williams, Satie, Koechlin, Ravel, Moussorgsky, Dukas, Schönberg, Ropartz, Scriabin, Duparc, Elgar, Stravinsky, to mention some of the prominent names? As a matter of fact they have not been so freely used. These composers have used them with due regard for the intensity factor. In many instances the actual dynamic marking leaves no doubt as to the tonal intensity intended. In many other places the intensity may safely be inferred from the tonal environment and the marks of expression which accompany the music. Fortunately the printed examples of modern music furnish irrefutable proof of tonal intensity as an æsthetic determinant. I shall use two standard works on Modern Harmony, that by Lenormand, and that by Hull. They furnish a comprehensive list of examples selected from modern musical compositions and, as we shall see, throw interesting light upon the effects of tonal intensity. It certainly is not chance that in the several hundred examples used by these authors as illustrations of modern, artistically effective tone-combinations, the soft dynamic degrees show a marked preponderance over the loud degrees. When the examples, in the two books mentioned, are combined according to dynamic degree, *piano* and *pianissimo* examples in one group, *forte* and *fortissimo* examples in another, there are approximately seven times as many in the first group as in the second. And when the *pianissimo* examples are compared with the *fortissimo* ones, thus counting only the extremes of dynamic degree, the ratio of soft to loud is as nine to one. The examples counted were unselected except to the extent that those for which no dynamic degree was given were excluded. The omission of the dynamic degree in such works, both, incidentally, by very able writers, is unfortunate, for the values of most of the examples quoted depend to a great extent upon the intensity at which they are heard.

A further index of this correlation between weak intensity and musical value in complex chord-forms is found in the frequency with which certain terms of expression are used. *Dolce*, *très calme*, *très doux*, *leise bewegt*, are met with very frequently, whereas their opposites occur with extreme rarity. When we recall that the examples are unrestricted in point of nationality, and instrumental or vocal combination, the dependence of modern chord-forms upon weak tonal intensity for their musical or artistic effect is evident. It is the result of a basic reaction other than that traceable to individual taste. It is not a question of "chacun à son goût"; but rather of "chacun à un goût."

Modern composers of merit, therefore, contrary to popular belief, have not simply taken the complex tone-combinations from the overtone series and used this series in justifying the chord. Instead they have closely approximated the conditions under which the combinations are heard in the overtone series: as a tonal fringe to a single tone or consonant chord. The care which they exercised as to the intensity of the sound, has unfortunately, escaped the attention of not a few of the younger composers who, disregarding the effect of intensity upon discord and ruining their eyes by burning midnight oil in the perusal and study of miniature modern scores have used tone-combinations at any dynamic degree. "If Stravinsky uses it why not I?" Is it any wonder then, that the listener reacts differently to the two works? "L'Après-Midi d'un Faune" is beautiful from a purely tonal standpoint, regardless of the picturesque tonal associations which its story awakens. How much of its beauty would be sacrificed by increasing the tonal intensity? When Huré in his drama "The Cathedral" sounds, in a single chord, all the tones of the chromatic scale, even the possibility of a bell effect does not keep him from writing "ppp." When, on the other hand, a composer used a "chord of the augmented eleventh with altered seventh or fifth"—to what lengths our theorists must go in order to explain everything vertically, instead of allowing for melodic progression—and uses such a chord "ff," to depict a monster flying over a lake of fire, neither picture nor sound is pleasant. The snorting of a locomotive may be effectively portrayed in tones and noises, the composer may succeed in giving us a first-rate picture of a modern camelback, but as pure sound the thing remains undisguisedly ugly and repellant.

Such effects are at least justified from the standpoint of aim: the awakening of distinct non-auditory associations. But even this cannot be advanced in support of the atrocious discords used now, *fortissimo*, in so-called absolute music, whether it be in the piercing combinations of the string quartette or the machinery effects of the orchestra, augmented, of course, with a full-fledged modern battery! When Krěnek begins his string quartette as follows:

The musical score is for the beginning of Krěnek's string quartette. It consists of four staves: Violins I, Violins II, Viola, and Violoncello. The key signature is one flat (B-flat). The time signature is 4/4. The Violins I and II parts play a melodic line starting on G4 and moving stepwise. The Viola and Violoncello parts play a harmonic line, with the Viola starting on B-flat3 and the Violoncello on G2. The dynamic marking is *f* (forte).

the tonal effect is hideous. The two minor seconds, played *forte*, with octave transpositions to boot, that is to say, with no melodic relationship to mitigate the discordant element, remain an extremely ugly sound-combination, to which a sensitive nature reacts as it does to gawdy, clashing colors and unpleasant odors. I do not question a composer's right to write as he pleases, but if he writes ugly sounds he can scarcely expect the listener to find them pleasant. If his aim is to paint a picture, the acceptance of the progressions will depend upon the extent to which the listener permits the play of non-tonal imagery to usurp the tonal impression. As sound, the progressions remain just as ugly, whether they represent traffic at Forty-second Street and Fifth Avenue, or simply the tonal creations of the composer's imagination.

Is all this platitudinous? Hardly. If it were, we should not have the laborious attempts at justifying the complex tone-combinations as elaborations of the triads and the seventh-chords, when all that is needed is the postulation of tonal intensity as the æsthetic determinant, or at least, as one of the determinants. Intensity, of course, has long been recognized as an important element in musical æsthetics. It prompted the invention of the pianoforte; it is used from the crescendo on the opening tone of the Bach Aria on the G String, to that in the March of Schelling's Victory Ball; from the opening phrase of Schubert's Ave Maria to the Rubinstein conception of Chopin's Funeral March. The impossibility of utilizing a fixed scale of intensity (and the resulting vagueness of such terms as *piano* or *mezzo-forte*, since loudness is a sensation and not a physical quantity), is probably partly responsible for the lack of systematic development of tonal intensity. But of all the tonal elements, intensity is the most vivid. I know of no change in either pitch or duration that arouses an audience from its mental slumber as does the crashing chord of Chopin's B minor Scherzo or the chord immediately following the beautiful codetta after the second theme of the first movement in Tschaikowsky's B minor Symphony. Other examples, present in any extended composition, abound. The reason for this vividness is found in the fact that spatial displacement is inseparably correlated with variation in intensity. Approach and recession are the direct spatial equivalents of *crescendo* and *diminuendo*. The importance of approach in the interpretation of a situation is well-known in all animal reaction. Its transfer, by man, into the higher emotional responses cannot rob it of all of its vividness.

But even in these complex reactions the significance of intensity variations is not restricted to the associative field. A *crescendo* in a march not only suggests the approach of the marchers;

it also forces itself upon consciousness by the sheer strength of the sound. A modern symphony orchestra producing a Tschaikowsky "ffff" makes a sound that is overwhelming in its magnitude in even a fairly large hall. When the *fortissimo* enters unexpectedly, it has the typical startling effect which is a reflex of the biological fear reaction characterizing all animal behavior. When, on the other hand, it occurs expectedly, it is frequently preceded by an accumulative tenseness of the entire muscular system, a sympathetic muscular contraction paralleling that necessary if the listener himself were producing physical effects of great magnitude. No other tonal attribute can call forth these extreme physiological reactions.

Nor have these possibilities been overlooked by certain modern composers, who set out to use intensity itself as an effect. Whatever may be said against this procedure, one fact remains: it is sure of the result. Just how artistic this is, is a matter of taste, but there can be no doubt as to the intensity of intensity in the mind of any one who has, through involuntary attention, listened to one of these sky-scraper or boiler-factory symphonies. In such instances the intensity is all too often primarily the result of the workings of the rear-line battery. But if restricted to tones and thinner orchestration, through which the individual lines of tones can be heard, dynamic variations can be used with charming effects which have not yet been exhausted by the composers. Combinations such as those in Fig. 7 illustrate the point in a very rudimentary way. Combined with melodic and rhythmic variations they can be elaborated in many subtle ways. Used

Lento



alone, that is to say, without changes in pitch, they are somewhat elemental in their appeal; and used with sliding intonation they become more elemental. Hence they have already become one of the typical characteristics of Jazz.

WILHELM MIDDELSCHULTE, MASTER OF COUNTERPOINT

By JOHN J. BECKER

IN an article entitled "Die 'Gotiker' von Chicago, Illinois," written by Busoni and published in the "Signale für die Musikalische Welt" in February, 1910, Berlin, Germany, one finds encomiums of the highest order regarding the art of Middelschulte, the German-American composer. In effect, Busoni states that the counterpoint of this great artist deserves to be ranked in musical history with that of Bach, Reger and César Franck.

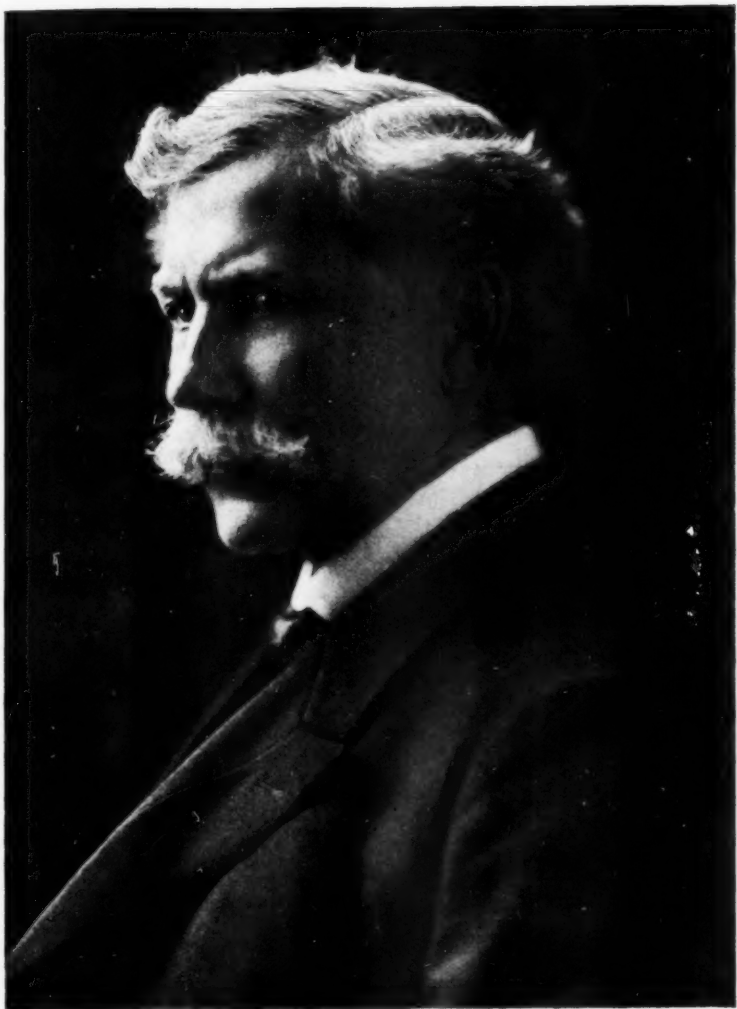
In May of the same year (1910) Busoni brought out through the publisher, G. Schirmer of New York, a private edition of his masterful work, "Contrapunktische Fantasie über Joh. Seb. Bach's letztes unvollendetes Werk für Klavier," and he placed upon the title page this dedication, "An Wilhelm Middelschulte, Meister des Kontrapunktes."

This article and this dedication were more than mere panegyrics written in honor and praise of a friend; they were the critical tributes of one great artist to another great artist, offered boldly and outrightly in the face of the musical world.

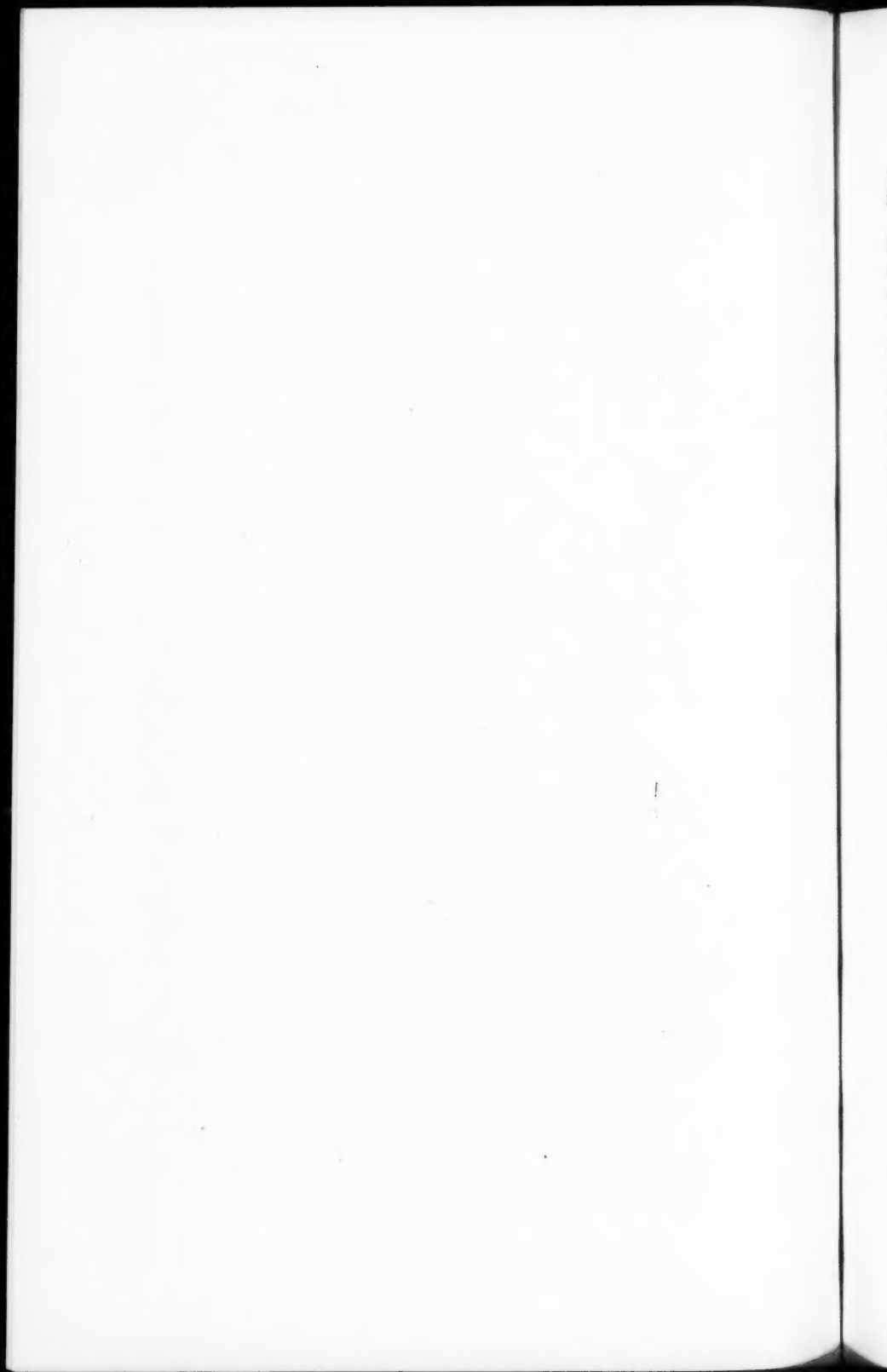
H. W. Draber wrote most enthusiastically of Middelschulte, the composer, in the "Signale für die Musikalische Welt" of August, 1911. It was at this time that the Chicago artist appeared at the great Dortmund festival, scoring there a veritable triumph, both as an organist and a composer.

Wherever he has appeared in Central Europe, Middelschulte has been greeted by the critics as a contrapuntalist of outstanding genius. Because of his incomparable achievement, he was invited, in 1925, by the Prussian Minister of Education to the advanced post-graduate chair in organ and musical theory at the State College for Church Music in Berlin during the summer session. This position he still retains.

And yet, regardless of the high praise found in these articles, regardless of Busoni's dedication and the high honor accorded him by the German government, regardless of the fact that the entire musical world recognizes him as one of its greatest organists and one of the outstanding authoritative players of Bach living to-day, Middelschulte is practically unknown as a composer, and many



Wilhelm Middelhaufer



who do know him, do not understand his complex contrapuntal idiom, which, without question, is indeed profound and difficult.

One hears sometimes that Middelschulte's work is mathematical. Considering the contrapuntal idiom in itself, this criticism cannot be taken adversely. Beginning with its freest manner and ending in double counterpoint; beginning with its formal development from the canon to the fugue, counterpoint is intrinsically mathematical. It is an idiom in which the mathematical does in a sense predominate; an idiom which does not encourage, although it does not condemn, great emotional outbursts. One might wish at times, perhaps, that Middelschulte would show more emotion in his compositions; but he does not. It is not his nature. He is a master of self-restraint. He is a philosophical rather than a lyric poet, and as such his work must be judged.

Some contend that his compositions are too technical and involved. Middelschulte is a craftsman of the highest order. There is not a problem in all contrapuntal technic that he has not mastered, and his skill does lead him into a complex and involved counterpoint; but the accusation that he is merely a technician is entirely false, for he conceals that technic with an art of great beauty. He is a decidedly individual personality and one finds that individuality reflected in all of his work.

There are only an average number of compositions to Middelschulte's credit. This must of necessity be so, because of his method of composition and the severity of his self-criticism. He does not place every idea that comes to him on paper, neither does he believe, as many of our composers do apparently believe of themselves, that everything he writes is of divine origin. He is above all a philosopher. He spends hours, days, weeks, and months speculating and philosophizing over the thoughts that come to him before he attempts to mold them into a formal statement. Even after he has done this, he places the work under the scrutiny of his critical eye and polishes every phrase, as it were, until it is a perfect phrase. There are many who may not like the compositions of Middelschulte, for individual æsthetic reasons; but all, if they are capable of understanding him, are compelled to admire them, because of their innate craftsmanship and their deep sincerity.

With the exception of a few transcriptions of Bach for orchestra, Middelschulte has written for the organ only. He is a complete master of this instrument. He understands the resources of the modern organ perfectly, and although he writes in a most difficult manner, he never oversteps the capabilities of the instrument.

The "feel" of the organ always predominates. He has not only enriched organ literature with original compositions, but has added to it transcriptions, principally from the works of Bach, which are decidedly individual, and which contain a beauty that is undeniable.

Middelschulte believes, if the material used in a transcription of Bach is evolved organically from the work presented, and the spirit of the original is preserved even though it be modernized (and it should be in these days), that the transcription should not only exist, but that it is aesthetically justified. I may add that Bach evidently believed the same. He did not hesitate to arrange the Vivaldi violin concertos for the organ of his day. With all this in mind, it may be well, in order to understand and appreciate Middelschulte, to begin with a brief consideration of some of his outstanding transcriptions.

The Bach "Chaconne für Violine Allein," published by Breitkopf and Härtel, Leipzig, is perhaps the best known of his organ transcriptions. Only a supreme master of Bach, a contrapuntalist of the highest attainment, could have made this extraordinary arrangement. I should like to quote from it, but it contains so many interesting pages that only a complete reprint would be adequate. Every musician should own a copy and should study it. It would teach him more modern counterpoint than all of the textbooks written on the subject. The many contrapuntal devices invented by Middelschulte in this work are amazing. It contains throughout variations, and double variations, all of which are perfect in craftsmanship. He evolves with consummate ease and fluency accompanying figures made up of double counterpoint, simple canons, fragments of double canons, and canons in the fifth. In every measure there is something new and interesting to be found.

He has transcribed this same work for string orchestra and organ. In studying this score, I marveled at Middelschulte's command of the orchestral idiom and his understanding of the exalted mood of the great Bach. He has made of the Chaconne a drama of great power, and in this arrangement has added a work of everlasting value to orchestral literature. It is one of the finest things he has done. It was played with great success some years ago by the Chicago Symphony Orchestra, and in Hamburg, Germany, by the Gesellschaft der Musik Freunde. There can only be one reason why other great orchestras do not place this work upon their programs, with the composer at the organ, and that is because their conductors do not know of its existence.

His newest transcription, published by C. F. Kahnt, of Leipzig, is that of Bach's "Goldberg Variations." I shall review but a few of them, as a discussion of all would serve no purpose. To begin with Variation 3, it is sufficient to say that the canon in unison as worked out here, is much more effective on the organ than on the instrument for which it was originally written. In the 4th we find a decided change from the original. Instead of carrying out the general idea of playing it legato, Middelschulte insists on playing it staccato, with the result that it is filled with new and striking effects. It is very difficult to play and requires a fine organ, and the organist must be equipped with a perfect technic.

In the 14th variation the ability of the transcriber is demonstrated in a marked degree. Organistically, the original yielded but very scant material. This, however, did not present any insuperable obstacle to Middelschulte. He supplies the needs of the organ with most interesting contrapuntal developments and extraordinary harmonic schemes, and still preserves the spirit of the variation as conceived by Bach. A sure craftsmanship is strongly in evidence in his development of the 20th variation. Out of two voices he has evolved four, and these are developed in an original manner. Throughout the entire set of variations, Middelschulte, the organist, does not spare the player. On every page there are technical problems of the first order for him to overcome.

Perhaps the most difficult problem in transcription which the composer set for himself was the arrangement for organ of the "Contrapunktische Fantasie," written at Busoni's request, and to which Busoni had added a choral variation. Busoni, in this Fantasie upon the unfinished work of Bach concerned himself with the difficult problem of discovering the fourth Theme intended to be used by Bach in the development of the quadruple fugue, which he had planned for the ending of "Die Kunst der Fuge."

Celebrated theorists, Spitta, Hauptmann, Rust and Riemann had attempted to solve this same problem, but had failed, and had pronounced it an impossible task. It was Middelschulte who helped Busoni on the way, by suggesting that he study the theoretical combinations as worked out along the same line by Bernhard Ziehn of Chicago. (Middelschulte is proud to call himself a disciple of Ziehn). Busoni did so, and was convinced by those studies that Bach intended using the theme of the very first Fugue in "Die Kunst der Fuge." He worked along this line and

successfully found the solution, thereby solving one of the most difficult æsthetic problems confronting the musical world.

Middelschulte played the transcription, a tremendously difficult work—it is published by Breitkopf & Härtel—at the Dortmund Festival. This is what Busoni himself had to say in commenting on that performance:

The climax of the Festival was the superhumanly beautiful transcription and playing of my *Fantasie* by Middelschulte. What the laymen term music of the angels was realized in it. The transition of the first fugue, the intermezzo, the cadenza, especially the marchlike part, was played with perfect artistry and sounded as though it were coming from another world.

The best known of Middelschulte's original works is his "*Passacaglia*" in D minor, published by Kistner, of Leipzig. This composition has been played by some of the greatest of living organists and has been greeted with enthusiasm by European and American critics. It is a masterpiece. Here Middelschulte has developed three very fine themes, one of which is over the name of Bach. Out of these he has evolved sixty-four variations. Here, too, he has written wonderful examples of counterpoint. Theorists, who teach composition according to rule, those for instance who say that consecutive fifths and octaves always sound badly, might insist that some of the twenty-four inversions found here are incorrect, and they would most certainly be shocked at the composer's daring progressions of parallel fourths, sevenths and ninths. This does not worry Middelschulte, for counterpoint to him is an expression of mood, a method of composition, and not a system of rules to handicap creative effort.

In this "*Passacaglia*" one finds symmetrical inversions, canons and other devices developed easily, gracefully and naturally. He allows his counterpoint to evolve organically, as it were, with the result that his modern spirit finds expression in most interesting and new combinations, among those being the fourth inversion of the ninth chord, which Foote and Spaulding, the theorists, say cannot be used on account of its harshness, and which Goetschius pronounces an absurdity. This will be found in measures 20, 22 and 23, on page seven. These combinations are evolved logically, let us remember, and not in a haphazard manner, as found in some of the modern compositions of to-day.

This great work surely belies the criticism of those who do not understand Middelschulte's idiom, and who say that he is a technician only, for it contains the finest poetry, a wealth of imagination, and dramatic power of great beauty. (This is

particularly true of the manner in which he introduces the choral "Ein Feste Burg is Unser Gott"). For a fine example of dramatic excellence and powerful harmonic development, I refer the reader to the following quotation of the last twelve measures:

(Retrogression and augmentation)



Adolph Weidig, in his text book "Harmonic Material, How to Use It," refers to this "Passacaglia" as containing a triple flat. Middelschulte does not use a triple flat in this work. Middelschulte does, however, use the triple flat and triple sharp in his "Canons and Fugues" (second measure, page 47). Mr. Weidig states that Middelschulte's use of it is incorrect. Mr. Weidig is incorrect. The triple flat and triple sharp as used in the "Canons and Fugues" is perfectly logical, and one needs only to understand the natural development of Middelschulte's counterpoint, as evolved here, to realize that he could not have written anything else. Middelschulte does not stand alone in the use of the triple accidental. One finds a triple sharp in Nicodé's 'Cello Sonata, Op. 24. If music had been as chromatic in Bach's time as it is to-day, we should, without a doubt, find a triple sharp in the G-sharp minor fugue of the "Well-Tempered Clavichord."

One of the finest works of its kind in all musical literature, is this same "Canons and Fugues" of Middelschulte, mentioned above, and published by Leuckart, Leipzig. Here the serious student will find amazing contrapuntal problems solved in a thoroughly masterful way. Here, too, he will find a contrapuntal text to be placed by the side of the studies of Bach. More need not be said about this work than to relate that Busoni, in his

edition of Bach's "Well-Tempered Clavichord," quotes the finale from the Middelschulte work as an outstanding example of the finest counterpoint.

Perhaps the least important work that has come from Middelschulte's pen is his "Toccata" on the choral "Ein Feste Burg ist unser Gott." Though not so profound as others of his works it is, however, a finely wrought composition. It would be excellent for those who wish to begin their studies of the composer's complex contrapuntal idiom.

The "Konzert über ein Thema von Joh. Sebastian Bach," published by C. F. Kahnt, Leipzig, is a work large in conception and masterful in craftsmanship. Here Middelschulte has written one of the finest concertos in modern organ literature. Virtuoso organists, looking for problems in the mastery of their instrument, would do well to study it. The theme used is the theme of the "Wedge Fugue," by Bach. The work consists of five movements: A marvelously constructed Preludium, an effective and sprightly Scherzo, an exquisitely beautiful Adagio, an Intermezzo and a Perpetuum Mobile for pedals alone, which is simply astonishing in its development and most effective when played by one who has a virtuoso pedal technic; and lastly, a powerful and dramatic Finale.

Middelschulte reaches the apex of craftsmanship in his "Kanonische Fantasie über Bach und Fuge über 4 Themen von Johann Seb. Bach." This is a favorite theme of the composer, and in this composition he has practically exhausted its possibilities. Let us study a few quotations:

Double canon (alla Quarta e Nona)

Double canon (alla Quinta)

These four measures are a

e settima)

retrogression of the preceding four measures

Symmetrical double canon

Con moto moderato

(diminution)

Theme from musical offering

(augmentation)

The ultimate expression of the composer's genius is found in his "Chromatische Fantasie und Fuge," also published by C. F.

Kahnt, Leipzig. It is the perfect expression, technically, of Middleschulte, the contrapuntalist. It is the culmination of all the beautiful thoughts and musical philosophies of him as poet-philosopher. Its counterpart in literature can be found only in the beauty and inspiration of the three great philosophic poems of the ages; Dante's "Divine Comedy," Goethe's "Faust," and Francis Thompson's "Hound of Heaven." It is filled with so many beauties, that quotations from it give a very inadequate idea of its greatness. Nevertheless, a few may be suggestive.

Allegro

f Theme descending

Symmetrical inversion of above. Theme ascending

The musical score is written for piano and consists of four systems. Each system has three staves: a grand staff (treble and bass clef) and a separate bass staff. The key signature is one flat (B-flat). The tempo is marked 'Allegro'. The first system is labeled 'Theme descending' and begins with a forte dynamic 'f'. The melody in the grand staff descends, while the bass staff provides a rhythmic accompaniment. The second system continues the descending theme. The third system is labeled 'Symmetrical inversion of above. Theme ascending' and shows the melody ascending. The fourth system continues the ascending theme. The score is a technical exercise in counterpoint, demonstrating the concept of symmetrical inversion.

The image displays two systems of musical notation. The first system, titled "p Organ Point", consists of two staves (treble and bass clef) with a key signature of one flat (B-flat). It features a complex organ point texture with various intervals and accidentals. The second system, titled "canon alla Quarta (accompaniment 2 part)", also consists of two staves with the same key signature. It shows a canon in the fourth with a piano accompaniment, featuring rhythmic patterns and melodic lines in both hands.

To quote from Draber's article again, to which I referred in the beginning of this study:

As a composer, Middelschulte deserves the highest admiration; he is a person pure as a child and strong as a lion. When one hears him one is always confronted with the ever-recurring question: Why is this man so little known? How is it possible that so much knowledge, such noble idealism, such wonderfully human sentiments, such a modern spirit, has not been given a paramount place?

These are pertinent questions. They would be difficult to answer regarding many of our really great composers, but in

Middelschulte's case they are not. He is a man who approaches his art in a spirit of humility, a man extraordinarily modest. His art-ideals are such that he would not, under any circumstance, play to the gallery. To him cheap adulation means nothing. Under such circumstances, he could never be understood by the crowd. His idiom is so complex, his art so seriously profound, that many musicians cannot fully comprehend him, cannot follow the labyrinthian ways of his mentality. Consequently, his audience must be limited.

Middelschulte is a modern classicist, and he is above all else the composer's composer.

THE CHILD AND THE PIANOFORTE

THOUGHTS FOR MOTHERS

By E. JAKES-DALCROZE

MUCH has been written on the education of children in general, on musical education in particular. For a great mass of advice, infallible methods and systems, we are indebted to distinguished philosophers, professionals and professors, well-wishers of every kind. All have an opinion of their own as to the best way of teaching music to children. From time to time a congress or a public inquiry takes place, and musicians endeavour to agree on the matter. Then they return home, well pleased with themselves, and nothing further is heard of it.

Is there any way of sorting out this mass of opinion? We must first eliminate the appreciations of those who have not been in frequent contact with children, and have not, with indefatigable interest and for a number of years, observed the natural development of their physical and moral powers. For only when we know the child can we tell what he will do. We have not even the right to give advice as to the education of a child of six if we have had dealings only with children of twelve. Systems of education ought to be modified according to the age of the children; the great defect of 90 per cent. of the works on education is that they speak of children in the mass, without appearing to suspect that the child of five is a totally different individual from the boy or girl of ten, that at seven or eight years of age their individuality seems to have undergone a kind of reincarnation, and that therefore methods of instruction should follow the various phases of development.



When the child has reached the age of seven, eight or nine, his mother decides that the time has come for him to begin the study of music. The reasons which frequently determine her decision may be one of the following: (1) the piano is spoiling, now is the time to keep it in tune; (2) we have no piano, father should now decide to buy one, it will look so well in the drawing-

room; (3) the child is becoming too troublesome and exuberant; playing a piano will calm him down; (4) the girl next door has begun to take lessons; my child must not be outshone by her! It is deserving of note that each of these reasons is closely linked with the idea of the *piano* (a stringed instrument with keyboard, upright or grand, once called *pianoforte* because it was played sometimes "forte" and sometimes "piano," but nowadays simply called "piano" because it is always played "fortissimo"). It never enters the mind of certain parents to induce their children to take up the violin, flute or 'cello, except when an older member of the family is already a pianist, when means do not permit of the purchase of an instrument, or when some friend, who has heard Thibaut and Casals, recommends that a string instrument be chosen. If the parents do not come under any of these influences, they choose the piano, for the word music is inseparable from the word piano, in the minds of ninety-nine people out of every hundred.

Are we to criticise the predilection of parents for this instrument? Not at all! The piano is an admirable instrument, the only one capable of affording complete musical sensations. It is to music what engraving—and sometimes photography—is to nature. It is self-sufficing, the instrument *par excellence* of sensibility and the diffusion of musical knowledge. But where mothers make a great mistake is in allowing the child to sit down at the keyboard before he either knows, understands, or loves music. For we must not count the lessons in theory which he is made to take simultaneously with his instrumental studies, and during which it is imagined that there can be instilled into him, in brief formulas, the very essence and ground principles of an art with whose external effects alone he is acquainted.

What is contained in the exercises, the studies and piano pieces which the child is made to play from the very beginning? *Music*, i.e., melodies, harmonies, counterpoints, modulations, shadings, phrases, rhythms, and also, perhaps, a little joy, a touch of chagrin? What does the child know when he undertakes the simultaneous interpretation of so many different elements? Frequently, alas, nothing but notes, signs! Of music itself he knows and thinks nothing: he can neither thrill, nor listen, nor hear aright. His very fingers have not been trained to take up practical study. And it is under such conditions that he will have to familiarize himself with the most abstract of all arts, the art of multiple nuances, of endless varieties of sounds, of ever-varying forms,—that art regarding which all men are agreed in saying

that it springs direct from the soul and appeals direct to the soul. Not for a moment does he dream that the soul which would apprehend and express music, should also, as William James has said, "have ears!" If the ear does not catch the sounds, how can the soul be caught by musical sensations? The ear is the great controller of sounds, appreciation of which is at the foundation of all musical study. If study of the piano is capable of developing the ear, then, maybe, the study should be commenced at a very early age. It is my conviction, however, that not only does this study not develop the sense of hearing, it even compromises its possibilities of improvement.

The production of sound on the piano is totally independent of the hearing faculty. The hand becomes accustomed to the various exercises on the keyboard, the fingers to the strokes they give to the keys corresponding to the notes in the staves; the mind may even acquire the habit of rapid analysis and the touch give effect to such advanced physical sensibility that it will be possible for a pianist, with his eyes closed, to name the rapidly-executed notes played by his fingers simply by mentally following the accompanying movements. Still, in the case of such as are not musical or have been badly taught, *the ear is not appealed to in estimating sounds*. Indeed, it catches the sound without making any effort to call it forth, and also without having to decide whether it is correct or not. The fact that the sound is produced mechanically by the impact of the fingers, and that the only means of checking its place in the scale of sound is supplied by the *eyes* first, and afterwards by the *touch*, induces such habits of laziness, as regards the ear, that if the child, apart from his piano studies, does not have exercises in hearing, he will be no more advanced from the hearing point of view after twenty years than after a single month's lessons. Doubtless the production of sounds on a string instrument required of the ear a slight effort which is not called for on the keyboard, but then the hand of the violinist rapidly acquires the habit of placing itself on the string at the requisite height for obtaining the correct note. Doubtless also the movements of the arm are calculated—more than are the movements of the fingers—to further the development of the rhythmic sense, though, taking everything into consideration, our remarks apply as much to the study of string instruments as to that of the pianoforte.

The ear can develop only when it is given something to do in distinguishing one note from another, and when, by appropriate exercises, it is enabled to determine with reference to a given note

the position of other notes, or with reference to a given chord the relation it bears to the following chords. Out of ten pupils between seventeen and twenty years of age who play Beethoven and Chopin with "sentiment"—as sentimental mothers say—if there are two, who, without looking, can name the notes played by another pianist, it is because they possess *absolute audition*, i.e., the natural faculty—a rare one—of instinctively giving the right name to every note heard. This faculty, unless it be exercised and placed at the service of the other musical powers, gives but slight superiority to its owner, but if a series of special studies can be followed, it leads to results of the most extraordinary character. Now, from the very moment of beginning to study the piano, pupils with naturally good hearing find that it gradually deteriorates! For there is nothing in these studies that calls for the collaboration of the ear, and it is well known that any physical faculty not exercised during the period of growth is checked or retarded in its development.

Certain amateur pianists shrug their shoulders or burst out laughing whenever mention is made of the pianola! Well, do not forget that the fact of perpetrating scales with one's fingers on a keyboard is in itself neither more musical nor more artistic than the mechanical production of sounds on the pianola. Now, piano studies, as too often practised by non-musical pupils, seem to have no other aim than to improve the dexterity of the fingers; this is proved by the fact that the pieces for examination and competition are almost invariably chosen from those which contain speed passages, not from those that call for musical ability, taste and style. The "Jugendblätter" of Schumann, the "Bagatelles" of Beethoven, the slow "Preludes" and "Nocturnes" of Chopin, are considered too easy. And Haydn and Mozart are now played only by small children; they do not give sufficient scope for virtuosity! This latter governs all else in the study programme; it ranks higher than style and phrasing. To be a good pianist is to have rapid fingers!

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The taste for the beautiful can exist germinally in the child, but this taste will develop only if he is made acquainted with the beautiful in all its aspects. The child loves well only that which he knows well. His first love is that for his mother, and this love develops in proportion as he learns to know her better, to value her unfailing affection, her tender solicitude. He loves his mother because he knows her and recognises himself in her. And in like fashion he learns to value every element of beauty with which he is

patiently familiarised, with all of whose peculiarities he is made acquainted and which is thoroughly explained to him when he asks questions.

When he begins to practise scales, will he love the piano for itself? No, rather will he love it for the music which it is capable of producing, those delightful sounds he has heard produced by others and which he, too, would like to produce. Then he is seated before the keyboard, and he boldly attacks the scales, the five-finger exercises, etc.! Only so much of music is explained to him as concerns his fingers; if he finds the exercises wearisome, he is told: "Do them, all the same, they are good for you." If he asks why they are good for him, the answer comes: "You will find out later!" If his particular studies seem deadly dull to him, he is told: "You shall play good music later on!" If he asks why he should play *forte* or *piano*, or why he must go slower or faster, he is told: "You will feel it in yourself later on." Always later on, later on, i.e., when you have acquired the necessary technique, and the mechanism of it all has moulded your soul; later on, when you have lost the capacity of fresh impressions and high enthusiasms; later on, when your ear is no longer capable of progressing; later on, when other occupations leave you no time to assimilate the elements of musical beauty:—later on, later on! Should not mothers rather say to their children: "Sooner, sooner, as soon as possible?"

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You love your children, mothers, and wish them well; do believe me when I say, at the risk of offending you, that in sincerely desiring their good you do them ill. Some of you say: "I am so annoyed! My child does not like music; he will not practise his scales!" Say rather that he is fond of music, whatever you may think, and that it is the scales he does not like, because he does not know the object of practising them. Are you aware that when the teacher plays any chance scale to young pianists who have conscientiously practised all the fingerings, they scarcely ever know what scale has been played? When he says: "I am playing Haydn's "Sonata in E major," in all probability your child experiences no particular tonal sensation whatsoever, and the designation, E major, represents only words instead of awakening a mental response. How can you expect that children so imperfectly acquainted with the keys and the scales representing them should take pleasure in music practice?

Pianoforte practise, undertaken without a certain aural culture, utterly oppresses the individuality and does away with the spirit of enquiry. The duty of a pedagogue is to teach children to become—and to remain—theirself. Like a doctor, he should mould and fashion the small minds, make them alert and supple, instill in them the desire to know the wherefore of things, answer all their questions and invite them to ask others. Anticipated piano practice accustoms one to the mechanical aspect of study; the pupil copies and imitates, and ends by no longer thinking of requesting explanations. If a school inspector, somewhat scrupulous, asks the pupils the meaning of certain Italian words, such as *stringendo*, *calando*, etc., most of the young pianists, who are continually coming across these expressions, are forced to answer that they do not know their precise meaning. "Like a water-spout (*trombe*)" was the impression conveyed to the mind of a certain maiden, as she furiously pounded the keys on reaching a passage marked: *quasi tromba*!

"You preach to those already converted," will be the answer of many a music master and mistress. "We would gladly explain music to the children, playing fine passages to them and inspiring in them a love of the art, but we have not the time. The parents are continually urging us on, for they want immediate results. We barely succeed in giving their children a proper technique." "No one has the right to blame you," will be my answer; "You do what you are called upon to do. Though you feel the need of developing the child's musical ability, you are given no more than the time to develop his fingers. It is not your fault, you are simply martyrs of routine, and I shall win the approval of you all when I say: 'If children are to become musicians, their pianoforte studies should be preceded, according to their several dispositions, by at least two or three years' elementary study of music, singing, exercises of ear, brain, arms, hands, feet, legs, chest, hands and fingers, in a word, exercises in which both physical and intellectual powers will be directed simultaneously towards the end to be attained: the complete knowledge of external music and its elements, and the gaining of an interior musical sense. When children have done this, they will begin to study the piano, and then you will soon have something worth reporting!'"

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No one would imagine how seldom the child's sense of metre is found accompanying the sense of rhythm! Try to get your

child of four to keep time in moving his legs, by counting *one*, *two*, and accenting now the *one*, now the *two*. You will be amazed to discover that the child is not master of his own movements, that neither hands nor arms are obedient to his will. The same thing happens also in almost all children of five. At six, seven and eight years, the natural instinct develops in some of them, but at least seventy-five per cent. are still incapable of rhythmically accenting rapid or slow combinations of alternate movements of the limbs. To think that it is at this age that they are seated in front of a piano to play rhythmic music with feeble little fingers, the only instruments at their disposal for rhythmic expression!

You are justified in getting children, before they begin to study an instrument, to go through exercises intended to make their limbs, as well as the whole body, strong and supple. Then, once the corporal functions are well balanced, there will begin the study of the elementary graphic signs corresponding to all the note-values, easily expressed, not as on the piano by weak little fingers but by the body as a whole, all the muscles functioning in turn or simultaneously, and communicating to the brain the rhythms of their vibrations. Thus rhythm becomes a natural corporal function sharing in the life of the individual himself. Rhythm is life. In the fine arts, rhythmic movement "places" the thrills of life, both in nature and in man, in their due proportion and balance; in music, it marks the division of phrases by breathings, and that of *tempi* by accents—sometimes metrical, sometimes expressive or emotional—not one of which must impede another. And so it creates order in the unconscious manifestations of the individual, whilst forcing the measure-time to accompany all the rhythmic swing and flow of individual life.

At the age of seven or eight the child will have learnt measure and the fundamental laws of rhythm, without even suspecting that he has been taking lessons in music. With increasing enjoyment, he will have made his own the primordial elements of rhythmic action, for he loves everything related to movement. Gymnastic exercises will have made him stronger and more supple. Even his voice will have developed, for naturally the master will have taught him to set functioning all the pulmonary muscles. Rhythmic exercises in breathing will have broadened his chest, strengthened his lungs and doubled his powers of inspiration and expiration. If such a child, utterly devoid of rhythm, does not obtain from these two years of musical gymnastics any appreciable immediate benefit, as regards interpretation, at all events the

lessons will have procured for him good health, a sensitive organism, and a clear, orderly mind. The others, normally endowed, whilst studying music without suspecting the fact, will also have profited by these physiological exercises.

This gymnastics, indeed, will have had a threefold object: (1) to develop their muscles, (2) to strengthen their nervous system, (3) to make their motor system an instrument with many registers, obedient alike to reason and to natural impulse, ready to vibrate in tune with music, and, supple and strong—like a well-trained orchestra—ready to place itself at the service of musical art. It will also prepare them directly for playing the piano, for it includes a number of exercises for fingers, wrists and arms. The same master who has taught them rhythmic gymnastics will be with them at the keyboard, and the entire technique of the piano will be greatly facilitated.

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And now the child begins to study scales and keys. This time, we are dealing with musical sounds; the hearing faculties are now to begin their rôle. Here there can be no hesitation as to the means to be employed. There is one that is quite indispensable—and that is evidently why no one uses it! It consists in making the child appreciate the difference between tone and semi-tone by getting him to compare the scales with one another. The pianist is acquainted with but one scale which always proceeds from tonic to tonic and which he transposes into the different keys; he distinguishes these transpositions from one another by the different fingerings used to interpret them. You who play the piano may prove this by noting that when you are requested to think of some other scale—say, the scale of A flat—the name of this scale arouses in you manual—not aural—sensations! Do you not think of the second finger placed on the A flat, the third which plays the B flat, and then the C played by the thumb?

The failing may be noticed in all who have studied harmony by beginning with the piano; this apparently insignificant fact is a crushing condemnation of premature instrumental musical instruction. No sooner does the sense of musical sounds become a solely tactile sensation, unrelated to aural sensations, than all progress becomes impossible, unless a supreme effort be made to return to a natural aural appreciation. In the lessons I recommend for aural development, the child will exercise his ear without

the aid of any other instrument than the voice, and it will be for the teacher to get him to hear and appreciate, first the sound of certain fundamental intervals, the octave and the fifth, then the succession of tones and semitones in the various keys, and finally the successions of the keys themselves.

Manifestly, the best system is to have the scales sung, not always from tonic to tonic—for in this case the tones and half-tones always follow in the same order—but starting from a given fixed note (suppose we take C) which will serve as starting-point for all the scales. The method is quite efficacious. Then, after hearing the scale of C major several times, listen to the following succession of notes: C, D, E, F \sharp , G, A, B, C. Do you not immediately see that it is no longer the scale of C that is being sung, that the placing of tones and semitones is modified, and that only the restoration of the traditional order: two tones, one semitone, three tones, one semitone, is needed to obtain the key of G major? This the children learn in a few months' lessons; after this has come about, we may have every confidence in the future; we are certain that the ultimate functions of the ear will improve, that the children will gradually acquire relative and natural aural perception, provided that the piano is not introduced before the end of the preparatory studies, in which case the final result will be endangered, for a few months of pianoforte exercises worked at too soon, i.e., before the ear is fully developed, suffice to obliterate the progress hitherto attained.

I said that the sounds will be uttered by the voice. Indeed, as in this way the utterance and the perception of the sounds both take place in the head, the inevitable result is a series of close relations between the creative and receptive apparatuses of sound vibrations, and the advance towards perfection of the one will be in direct ratio to that of the other. Besides, the advantages of song are many in the musical education of childhood. First, from the physical point of view, it is proved that the child's position at the piano is bad for his physical development unless it is ordered and adjusted in the strictest fashion from the outset. Now, singing develops the lungs, broadens the chest, straightens the shoulders and increases the circulation of the blood.

Of course, the breathing exercises carried on during the first period of rhythmic instruction should be continued during the second, that of the study of sounds. At the first lesson in solfège, ask the pupils to take a deep breath. You will find that, for the most part, they breathe in above the ribs, causing the shoulders to rise, and lengthening, whilst at the same time narrowing, the

thoracic cavity. Breathing exercises bring into play all the muscles of the trunk. The free play of the muscles of the thorax sets functioning those of the larynx, and any one who can take a deep breath, retain it long in the chest and exhale it within the right period of time, never sings from the throat, and very seldom with a nasal twang. There is also a fullness about his voice which vocal exercises alone could never give him. All our singing masters bewail in their pupils a number of faults which they frequently have not time to correct! Do not these come from bad habits acquired in earliest infancy? How many tired and broken voices we hear, because in the singing lessons at school the children have been allowed to reach too high a chest note! When this has happened, certain professors recommend a few months' or a year's rest. But is not this remedy worse than the evil? Is suppleness and strength restored to a tired limb by keeping it motionless for weeks together? No, indeed, singing is not sufficiently cultivated either at school or in music academies. Goethe, who in "Wilhelm Meister's Wander Years" traces out an ideal plan of education containing the wisest counsels, declares that in the first phase of education it is singing that should be the foundation of the child's physical, moral and spiritual development. And in another place he says: "singing is the most important element in the education of a child; it is above all others!"

In the case of a child taken at an early age, if neither voice nor ear is affected, if the sense of rhythm is not absent, he inevitably succeeds after four or five years in singing at sight the most difficult airs with the utmost ease. But do not forget that the one indispensable condition is that he did not begin his instrumental studies too soon. It may be interesting to mention an experiment I made in a large music school. Twelve children were chosen of like musical ability, i.e., they all had the same aptitude for recognizing sounds. Six of them began to study the piano, without any other musical preparation, whilst the six others were subjected solely to training, the object of which was to develop their powers of ear and rhythm. At the end of a year, these latter began to study the piano, without giving up their studies of sol-fège, whilst the first six continued their instrumental instruction without specially cultivating the ear. Now, at the end of the second year, the six "sol-fège" pupils found themselves, from the instrumental point of view, at the same level as their companions, though they had worked at the piano only for a year; whereas the hearing faculties of the first six pianists proved to have diminished considerably.

It is unnecessary to enter into details; suffice it to say that all the elements of sound may be studied at the outset by the sole means of that international melody called the scale. Chords, counterpoint, modulation, solidity of form: all is contained in this melody and may be explained by it. The study of shading and phrasing—though not to be found on any programme—constitutes the best preparation for refining musical taste and developing the sense of artistic beauty. Whereas the teaching of the piano does away with the *reasons* for shading and accent, a teaching of the principles of phrasing and expression creates in the pupils a sense of personal interpretation and that of the oppositions and contrasts of sound, primordial elements of musical style. This is the most important part of teaching. The child possesses an innate sense of beauty; he is passionately interested in everything that reveals to him new and unsuspected beauties. He also likes to know the reasons of things, frequently taking his toys to pieces to find out what there is in them. The many indications throughout a piece of music really explain too much. He gives effect to what is marked, plays "forte" or "piano," slowly or rapidly, *because it is all written down*. No personal artistic concern enters into his interpretation, nor is there any effective play for his creative instinct. But what a pleasure it would be if he knew the easy and logical principles of phrasing and shading, if he could read a melody free from the slightest annotation, interpreting it as he pleased and guided solely by his general knowledge of the principles of beauty, i.e., of the laws that govern movements, that set up contrasts, and that balance periods.

In this he succeeds very easily, for there is nothing to oppose his progress. He is confronted with the music alone and is daily conscious of an inner growth and development. During the long and uninterrupted course of his studies, he has used nothing but his own natural ability; his muscles, now supple and strong, are the eager ministers of his will, he can produce rhythmic and well-accented music. His ear has been accustomed to distinguish the various sounds; he can listen to, perceive, and analyse their successions and correlations. His voice has been trained by progressive exercises; guided by a well-trained ear, he can control the sounds produced by his fingers, interpret and create outright little melodies which he sings heartily and in which his personality already begins to assert itself. In a word, he has become a *musician*, capable of appreciating the elements of music and eager for new musical sensations. Then you may allow him to study instrumental technique; it will be a joy for him to practise scales and

exercises, for he will understand what he is doing and how the sounds are linked together. He will transpose, prelude and improvise naturally and easily, without feeling his way, and will make rapid progress in the mechanical element of his work, for his fingers, already trained by rhythmic gymnastics, will become the interpreters of alert and vibrant thought. The well-taught child is extremely fond of improvisation, for he exercises his innate powers of expression and creation. He who is able to express himself succeeds all the sooner in expressing the feelings of others.

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Then there are the children who have begun the piano and have already mastered their instrument. What are they to do? Is it possible further to develop their faculties of hearing and of rhythm? I believe it is, but they will need much determination and perseverance. They will have to trample their pride under foot and become persuaded that everything their piano has taught them does not belong wholly to the realm of pure music but constitutes simply a musical substitute, that their interpretation of a piece of music is for the most part quite mechanical and not dictated by individuality of temperament, mature judgment, a firmly established instinct, and a truly artistic sensibility.

This conscientious self-examination and obstinate search after truth athwart paths of pedantry and snobbishness, will assuredly, at some time of their career, be made by sincere and independent pupils who, sooner or later, discover what they lack, and then, by hard work, seek to acquire that knowledge which their reason judges indispensable for their full development. But alas, what becomes of the rest, feeble and unaware of their condition, whose parents do not feel the necessity for a complete artistic course, who are content with a few outward results, and sacrifice the future of their children without any suspicion of the irreparable wrong they are doing them? As a rule, is it not the parents themselves who prevent their children from doing their preparatory work slowly, and with assiduity and confidence? The fact of seeing them spend two or three years in perfecting their sense of hearing, the results of which are not immediate and do not call forth the applause of friends and acquaintances at family gatherings, seems as though it must detract from the ability of their children whom they delight to see applauded as pianists and whose success is calculated to flatter their own parental instincts. Occasionally they consent to let the child try a new education for

twelve months; then they stop the lessons under one pretext or another. How many children there are who say to their solfège master: "I should like to continue, but mother will not let me!"—"Why will she not let you?"—"It takes too much time, and I have other lessons."—"And are you giving up the piano, too?"—"Oh, no, Sir!"

Leave the piano in the background for a certain period, and let your child resume the study of the two essential elements of music: rhythm and sound. Hand him over to trained masters who will teach him rightly to coördinate his movements, to call upon a will power which rapidly and unhesitatingly controls his whole body, to count the time mentally, to attack a musical phrase no matter at what *tempo*, to end it without a hitch, to play slow or fast without affectation, to accent the right note, to model the phrase as it were, with the requisite energy and suppleness. The beneficent effect of rhythmic exercises in gymnastics will counteract the disastrous influence of the piano from the point of view of nerves, in so many young lady pupils. It is always possible to make progress in the development of the ear if one has the will and is able to continue to exercise it.

Pianoforte teachers will find a longer musical preparation in instrumental studies to their advantage. All their observations on style and interpretation will bear fruit. The pupils will of their own accord avoid gross faults that would shock a musical sense which is now more refined. There will no longer be the risk of having studies stopped half-way, for teachers will have as pupils only those whose musical talent has been tested by the right preliminary tasks. The parents, too, will have every reason for self-congratulation, seeing that they will no longer have to tolerate the painful sounds usual at the beginning of a child's practice. Will they not be pleased to hear their sons and daughters interpret, with the requisite taste and appreciation, classical and modern works, to find that they can play by ear or improvise perfectly balanced melodies, accompany songs in any key, give a choral interpretation of a refrain, and even play for dancing? In a word, will they not be glad to find that they enter into a closer relationship with art by bringing it into every-day life, thanks to a logical system of training which places the body under control of the mind, which latter it initiates into a profound acquaintance with beauty, and all its fruitful and regenerative influences?

(Translated by Fred Rothwell)

GOETHE AND MUSIC

By EDGAR ISEL

Wer Musik nicht liebt, verdient nicht Mensch zu
heissen; wer sie liebt, ist erst ein halber Mensch.
Wer sie aber treibt, der ist ein ganzer.¹

ALTHOUGH we know very little concerning Shakespeare's personality and life, no one doubts, if only by reason of the well-known lines in the "Merchant of Venice," beginning:

The man that hath no music in himself,

that the great Briton was musical in the highest sense of the term, that is, impressionable for music. With Goethe, strange to say, it is quite the reverse. In his case we are in a position, thanks to precise autobiographical data, and with the further aid of noteworthy correspondence and recorded conversations, to gain clear insight into the endless variety of his intellectual pursuits; and yet, even in Germany, one meets on every hand with the old misconception of Goethe the music-lover;—that his interest did not go beyond a superficial dilettantism, and was the outcome of social convention rather than subjective bent; that his musical friends were mostly plebeian or parochial persons who had actually hindered him from becoming acquainted with real musical geniuses; and lastly, his relations with Beethoven, in particular, are still enveloped in a veil of legends which, embroidered with anecdotes of doubtful origin, set Goethe in an entirely false light. While I shall now undertake to set forth Goethe's standpoint with regard to music in all possible brevity, as viewed by a musician and an admirer of the poet, I shall endeavor not to go to the other extreme, and praise everything that Goethe did or refrained from doing in the field of music as fine and wonderful. There is an immense mass of material bearing on this topic; an admirable Goethe commentator, Wilhelm Bode, published in 1912 a book of nearly 700 pages, written with German thoroughness, on "Die Tonkunst in Goethe's Leben."

¹He who loves not music, deserves not the name of man; he who loves it, is yet but half a man; but he who devotes himself to it, is a whole man. (*Goethe to Pleyel, 1822.*)

But a mind of Goethe's scope, next to Shakespeare unquestionably the greatest poetic genius of the Germanic intellectual world, deserves to be examined *sine ira et studio* in this particular field, with full appreciation of an individuality influenced in great measure by the period wherein it lived and wrought. For such appreciation an understanding of Goethe's musical development will be useful, and to this we shall first turn our attention, then assuredly to arrive at a conclusion similar to that of Ferdinand Hiller, who remarked no later than 1883, in a small brochure inscribed to Goethe's grandchildren:

On closer examination of Goethe's relation to music, and surveying the wealth of poetical material that he offered for musical composition, one must admit that in all modern literature no great poet, or one of any importance, has endeavored to do so much for music as he.

Even in Goethe's childhood home-music was cultivated alongside of other arts. His father could play the flute and also the lute, and his youthful mother showed still greater talent and love for music as a pianist, besides singing Italian and German arias. Thus little Wolfgang came to learn Italian arias by heart, before he knew the meaning of the words. His first attempts at poetry, too, followed, significantly enough, the musical patterns of sacred poems adapted to the formulas then in vogue in the Protestant church. He himself at an early date took piano-lessons of a somewhat eccentric teacher. At the age of fourteen the youthful Goethe listened to the master who, of all his contemporaries, was in closest affinity to him—Mozart. This infant prodigy, then seven years old, who also answered to the name of Wolfgang, made his bow to the music-lovers of Frankfort. "I still quite distinctly remember the little man, with his wig and sword," remarked the aged Goethe sixty-seven years later.

Contact was very early established with the French and Italian song-plays, with which he became acquainted while yet in Frankfort; whereas he heard none of the German *Singspiele* (opérettes) created by Johann Adam Hiller—in imitation of the English *Beggar's Opera* rather than of Pergolesi and Rousseau—until his student-years in Leipzig. It was in the style of the songs of these *Singspiele* that Goethe wrote his earliest lyric poems; he soon found his first composer in the person of Bernhard Theodor Breitkopf, grandson of the founder of the famous music-publishing house of Breitkopf & Härtel. Goethe was twenty years of age when Breitkopf published his unskillful and amateurish settings through his father's firm as twenty "Neue Lieder." This

very rare opus was republished in facsimile (1906) by the Insel-verlag of Leipzig; 300 copies were printed.

His following university experiences in Strassburg, where Goethe for some unknown reason also took lessons on the violoncello, were far more important for his lyrical development on account of his association with Herder and the love-affair with Friederike. While the celebrated idyl of Sesenheim with the fair daughter of the pastor imparted to Goethe the deep, true emotion that is missing in the more playful philandering of the earlier verses, Herder, the most musical temperament among German poets of the "classical" period, taught him the essential nature of the folk-song, for which Goethe thereafter eagerly explored the countryside, and which he adopted as the model for his own lyrics. Now his songs took on a truly musical quality; indeed, they were often directly inspired by melodies that had sung themselves into Goethe's heart. All at once he threw off the literary convention, and on wings of song his lyrics now spread among the people. And only in this aspect can we understand the poet's admonition aright, when, on sending his poems to the loved one, he thus charges her;

Nur nicht lesen, immer singen,
Und ein jedes Blatt ist dein!

(Do not read them, ever sing them,
And each leaf will be thine own!)

Now came the time of "Goetz von Berlichingen," of "Werther's Leiden," and the beginnings of "Faust"; and everywhere the folk-song, or music in general, plays an important part. Goethe himself sang (in the literal sense of the word) his songs: "On the way I sang to myself strange hymns and dithyrambs"—among which he makes special mention of the wonderful "Wen du nicht verlässest, Genius."

But this did not suffice; Goethe, then twenty-five years old, wished to get in touch with some congenial composer. In 1774 Mozart had not yet cast off his leading-strings as a composer; not until eight years later was he to attract the eyes of the world with his *Entführung aus dem Serail*; it was Gluck who, in that year, had won a brilliant triumph with *Iphigénie en Aulide* in Paris, and now was held to be the leading composer of the period, recognized as such even by the German poets. It is likely that Goethe was influenced by the views expressed by Gluck, who preached, not the tyranny of music, but its subordination to the requirements of the action (not, as so often wrongly stated, to the demands of

the poetry). Through the good offices of a lady-friend Goethe induced a housemate of Gluck's, the painter Mannlich, to inquire of Gluck if he were not disposed to set works by Goethe to music; but Gluck—as Mannlich narrates in his “*Lebenserinnerungen*” (Berlin, 1910)—declined, giving as the reason that he had too many other engagements, adding very significantly:

I do not write music like other people, who always carry motives for arias in their notebooks, setting them to any words that may occur. In my case it is the words that inspire motives and melodies in me; I try to reproduce Nature, and to paint with tones, whereby often enough I sweat blood and water.

A few years later the tables were turned; this time it was Gluck who, wishing to celebrate the memory of his dearly beloved niece by a cantata, approached Wieland with the request that he should furnish the poem, whereupon the latter replied that Goethe alone was able to write it. Goethe accepted the idea with enthusiasm and heartfelt delight, as Wieland narrates; but meantime he had become Privy Counsellor at Weimar, and affairs of state interrupted the work, so that Gluck complained, “Goethe, whose writings I have read and devoured . . . can assuredly not be prevented by any official business from following his inspiration and laying one of his roses upon a grave.” But although Goethe, as he writes, “dwelt in deep sorrow over a poem” that he desired to write for Gluck on the death of his niece, the work was never finished.

Indeed, it was Goethe's destiny never to enter into closer relations with any of the leading musicians of his time, despite the fact that he was the reverse of imperious as regards the poems he intended for musical setting, and always ready to coöperate on an equal footing with the composer. His intercourse was almost wholly confined to musicians to whom one cannot deny the appellation “capable,” but who occupied a plane immeasurably below that lonely height of the poet Goethe. However, neither these men nor the importance of their relations with Goethe should be underestimated. They were like the flint on which the steel must be struck to engender the divine spark.

As a typical illustration of the above we may note Goethe's attachment to a young friend from Frankfort, for whose welfare he wrought untiringly, and with those musical activities he was closely connected for some time. Christoph Kayser (1755–1823) was long Goethe's composer-in-ordinary and musical adviser, even in Italy; although his numerous settings of Goethe's poems and *Singspiele* have little to say to us to-day, the correspondence with

Kayser illumines Goethe's position with regard to weighty problems of dramatic composition. Goethe even proposed to send his friend Kayser to Gluck in Vienna for instruction, but the plan was frustrated by Gluck's severe illness. In Weimar, whither Goethe removed on November the 7th, 1775, he entered into familiar relations with the well-educated dilettanti rather than the somewhat insignificant professional musicians. "Here it was plainly shown," says H. Abert ("Musikalische Volksbücher," 1922), "how much more, despite all technical deficiencies, a society of intellectually alert dilettanti, imbued with fine musical culture, means for music than an unintelligent, self-satisfied band of musicians." Goethe, who in "Werther" had already paid homage to "the ancient magic might of music," now entered in Weimar into a circle where music was as the breath of life. The soul and centre of this circle was the Dowager Duchess Anna Amalia, herself no mere amateur, but a thoroughly competent musician. For her, music was a necessity of life; both as player and composer she inspired equal admiration. Her setting of Goethe's "Veilchen" forms an interesting contrast to Mozart's world-renowned creation (1789); Mozart is the perfect dramatist; the duchess does not overstep the bounds of lyricism, and so more truly interprets Goethe. The composition, inserted in Goethe's *Erwin und Elmire*, was first performed at Weimar on May 24, 1776, and, like the rest of the duchess' music for the *Singspiel*, exceedingly well received.

Although Goethe had not brought his violoncello to Weimar, and now seldom played the piano, it was not because he had lost his love for music. As he wrote to Frau von Stein in February, 1779, he had music played for him "to soothe the soul and restore the spirits," for "my soul gradually unbends to the sway of lovely tones. . . . Near by a quartet, in the Green Room, I sit and calmly review the visionary figures." These figures were those of *Iphigenie auf Tauris*.

Above the crowd of Weimar's musical amateurs stood forth Corona Schroeter, distinguished for beauty and talent. Goethe had already been on friendly terms with the cancatrice in Leipzig, and this sentiment was now for a brief space displaced by love. Corona played the piano, flute, zither and guitar. She also composed, and in 1786 had her compositions (twenty-five Lieder) published; a new edition of 225 copies was printed in 1907 by the Inselverlag. Most interesting among them is the "Erlkönig," inserted by Goethe in the *Singspiel* "Die Fischerin," and later to become so famous in the settings of Schubert and Loewe.

This *Singspiel*, set to music by Corona, had its première in July, 1782, by torchlight on the bank of the Ilm and on boats; Corona herself took the title-rôle and sang the song. In our own time the attempt has been made to revive this unique artistic spectacle; this was at Tiefurt in 1896, when the Goethe-Gesellschaft gave a performance of the *Singspiel* similar to the original one. Here it was apparent that Corona's simple strophic melody, perfectly adapted to Goethe's dramatic intention and sung by the Fischerin in a dreamy undertone, just fits the situation—when one for the time being forgets the later grandiose settings.

Not until 1816 did Schubert compose the "Erlkönig," and it was long thereafter that Goethe heard a congenial reproduction; Wilhelmine Schroeder-Devrient, the singer so highly esteemed by Richard Wagner, appeared on April the 24th, 1830, before the aged Goethe and sang Schubert's masterwork to him. When the song ended, Goethe bent down to her and kissed her on the forehead. "I thank you a thousand times for this marvellous artistic feat!" he exclaimed. "I have once before heard this composition, and then it did not please me in the least—but as you sing it, it all takes the shape of a realistic picture." The other great "Erlkönig" composer, Carl Loewe, visited Goethe as a student on Sept. 16, 1820: On this occasion Loewe remarked that he considered the "Erlkönig" the finest of German ballads for the reason that all the characters are presented as speaking. His reasoning pleased Goethe. Loewe had brought his setting with him, and asked permission to play and sing it to the poet; but the latter—this was in Jena—had no piano, and so replied, "I am all the more sorry for it, because I can always work better when I have heard music." He invited Loewe to visit him in Weimar, where Goethe held a musical soirée every Friday; but Loewe was never able to do so.

Goethe's chief endeavor during his first period of activity in Weimar was directed toward the *Singspiele*, whose production he entrusted for the most part to the dilettanti of the court, with the assistance of some professionals:—*Erwin und Elmire* and *Das Jahrmarktsfest von Plundersweilen*, both to music by Duchess Anna Amalia; *Lila* and *Jery und Bätely*, with settings by Freiherr von Seckendorff; and *Die Fischerin*, composed by Corona Schroeter.

A new stimulus of a peculiar sort was felt by Goethe toward the end of 1783, when Weimar was visited by an opera-troupe performing chiefly Italian opera buffa—in German, to be sure. Goethe, who by now had learned to perceive the advantage of the stricter forms in art, was much better pleased with the "through-

composed" opera buffa of the Italians than the German and French operettes interspersed with dialogue, such as he had hitherto produced. As was his wont, he immediately took the matter up practically, and wrote in the Italian style the opera buffa *Scherz, List und Rache* (1784). Kayser, then in Zurich, was to have composed the piece, but again failed to complete the work. It is typical of Goethe that he specially praises the Italians: "the delicacy and grace wherewith the composer hovers, as it were, like a celestial being above the poet's terrestrial nature." Soon after this, in 1785, Goethe heard for the first time a stage-work by Mozart, *Die Entführung aus dem Serail*, unfortunately poorly performed. At first the music did not appeal to him, though he gradually began to appreciate it, whereas he thought the text wretched. Mozart, however, was always highly esteemed by Goethe, especially in later years, as is evident more particularly in the conversations with Eckermann. "The talent for music," observes Goethe, "may well be the earliest to manifest itself, for music is something innate and subjective that requires no great sustenance from without and no experiences drawn from life. None the less, a phenomenon like Mozart will always be a wonder that defies further explanation." On another occasion he says: "What is genius other than the productive force whereby feats are performed that can present themselves before God and Nature and, for that very reason, are permanent and fruitful of results. All Mozart's works are of this kind; in them there pulses a generative force that is felt through generation after generation, not to be exhausted and dissipated in the near future." How high a rank he accorded Mozart among the greatest creative geniuses is shown in the following: "Let whomsoever try and bring forth by human will and human powers anything that may be set alongside of the creations that bear the name of Mozart, Rafael, or Shakespeare. I know right well that these three masters are by no means the only ones; but, were others as great as these, they would overpass the ordinary stature of mankind in the selfsame proportion, and would be just as divinely gifted."

It was Mozart's *Don Juan*, in particular, that cast a spell over Goethe, who was of the opinion that "Faust" ought to have been "composed" in like manner (although he passionately repudiated the word "composition").—"How can one say that Mozart 'composed' his *Don Juan*! Composition! As if it were a piece of cake or a biscuit, made by stirring up flour and eggs and sugar together! It is a creation of mind, in detail and as a whole one in spirit and conception, and penetrated with a living inspiration—

a creation wherein the mastermind in no wise calculated or sought after piecemeal or arbitrary effects, but where the dæmonic spirit of his genius held him in thrall, so that he had to carry out what that spirit decreed." And when Schiller (in a letter of December, 29, 1797) delineated that ideal form of the opera whose realization Wagnerians of the stricter sect think they discern in Wagner's "Kunstwerk der Zukunft," the more keen-sighted Goethe again referred to Mozart's *Don Juan*: "The hopes you cherish concerning opera you might recently have seen realized in a high degree in *Don Juan*. In this point, however, that opera is quite *sui generis*, and by Mozart's death all expectation of anything similar has been cut off."

This makes it the more remarkable that Goethe, during Mozart's lifetime, made no attempt at artistic collaboration with the musical genius most closely allied to himself. Instead, he held fast to his mediocre friend Kayser, who was ever and anon tormented by doubts of his own ability, that Goethe saw himself obliged to allay. He entertained so high an opinion of Kayser that he actually pitied him because he had nothing better to do than setting Goethe's poems to music! And at the same time he pitied himself because he could write poetry only in German: "Had I the command of the Italian language that I possess of this unhappy German, I should forthwith invite you to a trip beyond the Alps, and we should certainly find success!"

In the sequel Goethe threw the responsibility for the failure of his *Singspiele* on Mozart's entrance on the scene: "Die Entführung aus dem Serail upset everything." ("Italienische Reise," Nov., 1787.)

During the years 1786-88, while Goethe was in Italy, his musical interests were almost wholly eclipsed by the other arts. True, he interested himself for folk-song and church-music, opera seria and comica; but his activities were centered upon the plastic arts; visualization being his strong point, his survey of Italy was made chiefly with wide-open eyes. Hence, Kayser, whom he met there, found it hard to make head against Goethe's artistic adviser, the Swiss painter Heinrich Meyer. Neither did Goethe enter into familiar relations with the Italian musicians; of his other musical associates only the youthful Gyrowetz (1763-1850) is noteworthy, who later became Court Conductor at Vienna and for some time enjoyed renown as a composer. Gyrowetz expressed surprise that the poet of "Goetz" and "Werther" always espoused the cause of euphonious music and opposed everything bizarre or smacking of innovation.

Though Goethe, while in Venice, greatly delighted in the singular boat-songs to verses by Ariosto and Tasso, the strophic antiphonal lays of the gondoliers, and afterwards, when in Rome, took pleasure in mingling with the populace so as to hear their primitive music, the theatre gave him no pleasure, so that he seldom entered one. "The Grand Opera is a monster without vitality and life-blood. The ballets are the most entertaining! Neither has the opera buffa the desirable rounded form and perfection; it is a mere medley and patchwork." He enjoyed only the works of Cimarosa, particularly the intermezzo *L'Impresario in angustie*, a comedy dealing with comedians and set to charming music, which Goethe had performed at a great concert which he gave at his home in honor of the painter Angelica Kaufmann, because she never attended the theatre. How seriously he himself regarded the art of libretto-writing according to Italian models—an art too often undervalued, not only by dilettanti, but also by genuine poets—may be gathered from letters written to Herder in 1788, where he says:

An operetta, if a good one, can never satisfy by a mere reading; music must be added to express the full meaning of the poet's conception. . . . You will soon see that everything is calculated for the requirements of the lyric stage, to study which I first found opportunity here:—all the characters should be employed in a certain succession, to a certain extent, so that each singer may have proper intervals of rest, etc. There are a hundred matters to be observed, to which the Italian sacrifices the entire sense of the poem; would that I might succeed in satisfying these requirements of the lyric stage by writing a piece that should not be totally nonsensical. . . . I have endeavored to meet the demands of composer and actor by making many a sacrifice. The canvas whereon it is embroidered must be of coarse texture; and for a comedy-opera it must be woven precisely like marly."—[And again:] "What the musician, the actor, and the scene-painter, all have to add thereto, and what it means, withal, for the poet so to lay out such a concerted action that the rest can second him and coöperate with him, the reader can not realize—and yet he always thinks he must be able to do so because it is written down or printed.

These remarks should be carefully considered in passing judgment on those of Goethe's stage-works that require the coöperation of music.

To the Duke of Weimar he wrote: "The operas do not entertain me; only vital and eternal truth can now rejoice me." Such truth he sought and found during the last months of his sojourn in Rome in the ancient church-music, aided by the fact that his friend Kayser was a zealous collector of scores, and could prepare him for special treats by rehearsals on the piano. Thus he

listened with keen appreciation to works by the Spaniard Morales (1512-53) and the great Italian masters Benedetto Marcello (1680-1739), Gregorio Allegri (1590-1625), and Palestrina. Accounts of all these were given in extenso in letters to home; to the Duke he wrote: "In music, too, we are bringing back real treasures: Kayser is quite wrapped up in the old masters; I hope conditions will allow him to make what we bring enjoyable."

But conditions turned out otherwise; Goethe, after years of patient endurance, finally wearied of the procrastination and misgivings of his friend Kayser, so amiable as a man, but so colorless as a musician. From 1789 he chose as associate a far more gifted musician, who was doubtless the first to make Goethe's lyrics popular in Germany—Friedrich Reichardt.

Reichardt (1752-1814) was one of the most important musical individualities of the time, although unable to match the creative powers of Schubert, for whose Lieder he, in a manner, prepared the way. A finely trained composer, an excellent conductor, and one of the most vigorous of writers on music, he was in every way worthy of the friendship and countenance of a Goethe. His revolutionary political opinions—liberal in the modern sense, and not in the least anarchistic—made him many enemies, who also cast suspicion on his character. And when Goethe finally discarded him at Schiller's instigation, this polished and travelled gentleman certainly showed a high-mindedness which, in this case, cannot be attributed to Schiller.

As early as 1780 he published Lieder on poems by Goethe, to whom he thenceforward adhered. Whatever among Goethe's poetical works was adapted for musical treatment, enticed him; hardly a month passed in which some bit of Goethe's poetry was not reborn in Reichardt's setting. Like Goethe, he had found his way to the fountainhead of poetical and musical creativeness, the folk-song, and while the erudite musicians who followed the tendency then in vogue despised the folk-songs, Reichardt declared himself as follows: "To the true artist who dimly divines the aberrations of his art, they [folk-songs] are what the polar star is to the mariner—his chief guide, and the source whence flows his finest inspiration."—Thus arose the new German Lied.

However, it was not until 1789 that poet and musician entered into closer personal relations. Goethe, on his return from Italy, had long outgrown the youthful, rhapsodical fantast who swiftly attached himself to persons supposedly like-minded; some complained that he was reserved and cool. Reichardt, on the other hand, was held to be intrusive and, as he sometimes even openly

avowed his opinions in print, to be indiscreet. Goethe, therefore, awaited the visit of the much-defamed man with mingled emotions; but after hardly an hour with Reichardt, he was so delighted at finally finding a musician after his own heart that he invited him to live in his house. For eleven days Goethe revelled in music. Reichardt sang his songs with a fine tenor voice, and received from Goethe still more, even some unpublished ones, for composition. In the dramatic field Reichardt, following in Gluck's footsteps, had likewise met with success; in him Goethe now recognized the right man for collaboration in theatrical works, where Kayser had failed him. Reichardt proposed to set all Goethe's *Singspiele* to music, and began forthwith with *Erwin und Elmire*. In this his song of the violet—which Mendelssohn, after hearing the settings by Mozart and Reichardt in 1847, declared to be the better (according to Goethe's intention)—was specially applauded; Zelter characterized it as "unsurpassable." It was composed in 1783, whereas Mozart's setting, that we now consider unsurpassable, came out six years later.

But a great opera seria in the German style was also planned; thus Goethe wrote to Reichardt in 1789:

I have pondered the idea of presenting Ossian's heroes on the lyric stage. It might go, if one were to bring in the rest of the Nordic mythology and magic lore. . . . To produce anything of that sort one must renounce all poetic conscientiousness and scruples, after the noble precedent of the Italians.

However, this scheme of a serious opera came to naught, for in the meantime Goethe had become the manager of the first court-theatre established by the Duke, and on this stage the Italian *Singspiel* was favored above all else. Vulpius, Goethe's future brother-in-law, translated *inter alia*, with Goethe's coöperation, the comediotta which the latter had so greatly enjoyed in Italy, Cimarosa's *L'Impresario in angustie*, as *Die theatralischen Abenteuer*. Besides this, the German composers chiefly favored were Dittersdorf and Mozart (with four works: *Die Entführung, Figaros Hochzeit, Don Juan, Zauberflöte*). The *Zauberflöte* achieved unheard-of success, and was performed almost as often as the *Entführung*, launched nine years earlier.

Reichardt, who through all these years had labored industriously in Goethe's musical vineyard, now meditated the publication of his Goethe settings complete in six parts; the first to contain "Lieder im Volkston und höhere Gesänge"; the second, third and fourth the *Singspiele*; the fifth the music to "Iphigenie," "Tasso," "Goetz," "Clavigo," and "Egmont"; the sixth, as chief item, the

music to "Faust." Only three volumes were published at first, but this was no inconsiderable achievement. The first book (1793) was prefaced by a dedication to Goethe, which gives an admirable idea of Reichardt's relations with the great poet:

To your immortal works, great and noble man, I owe that early inspiration that raised me to a loftier artistic plane; to your closer intimacy a thousand revelations and soul-stirring impressions that exalted and stabilized me and will forever rejoice me as man and artist. In the profound conviction that such gain will lend the present work a higher value than my earlier works possessed, I lay it gladly and trustfully in your hands with a feeling of pure delight that I can thus express my gratitude.

Reichardt's stature as a composer had, in truth, grown mightily in partnership with Goethe—soon thereafter Schubert went through a similar process; by bursting the bonds of the song-form till then in vogue, he entered upon untried, even romantic paths.

But Reichardt was not simply an artist dwelling with Zeus in the skies; he also intently followed the events of the period, more particularly the French Revolution. This in 1794 cost him his office as Prussian court-conductor, together with Goethe's friendship. But Reichardt, who was later reinstated in office, none the less continued to compose works by Goethe; in 1809 he even published a great collection of Goethe songs in four books, including thirty-nine unprinted numbers. Rochlitz, one of the leading contemporary writers on music, expressed the following opinion: that Reichardt had succeeded better with the declamatory song than with the lesser Lied, "in which the merest hint, as it were, of the so narrowly bounded, yet genuine, feeling of a child should be the controlling element." Highest praise was accorded by Rochlitz to the treatment of Goethe's romantic poems: "We confess that we are acquainted with no master of an earlier time who did such admirable work in this particular genre. Gluck could have done it; he probably would have done it just so."

Goethe at last realized that he had done Reichardt wrong—together with Schiller he had openly attacked him in the "Xenien"—and from 1799 onward their relations gradually became more cordial: "An old, deep-rooted association like ours could, like blood-relationship, be unsettled only by unnatural occurrences. It is all the more delightful, when nature and conviction restore it." Thus wrote Goethe to Reichardt, adding: "The earliest craving of the finer sort that I felt after my illness, was for music.

. . . Pray send me your latest compositions! With them I intend making a festal evening for myself and a few friends."

Even personal, and very friendly, intercourse was resumed; but the position of intimate musical adviser and bosom friend to Goethe had meantime been bestowed upon a man who, in many respects, may be characterized as the direct opposite of Reichardt, namely, Karl Friedrich Zelter.

The friendship between Goethe and Zelter, continuing for over a generation until Goethe's death, is perhaps the most remarkable of all Goethe's friendships, more especially because it became so intimate that Goethe, who after Schiller's death had grown yet more inaccessible and quite isolated, proffered his musical friend (a most unheard-of and exceptional case) the fraternal "Du." While his association with the Werther-like Kayser was the outcome of fellowship born of compatriotism and youthful fervidness, and his connection with the quick-witted and engaging Reichardt was of a more transitory nature by reason of his inadaptability to Goethe's temperament, his speedily and firmly cemented friendship for Zelter was assuredly based on a certain psychic affinity with the *aged* Goethe; indeed, their intercourse has throughout a typically senescent character, though in the best sense of the term. For neither Goethe nor Zelter (who was nearly of the same age) was a man to drag along wearily to the end, but full of vigor and enjoying life in every aspect into a green old age. Nevertheless, the fact remains singular that one of the greatest poetic geniuses of all times and peoples should have chosen as his intimate friend a musician who, whatever his place in history as a composer, did not rise above mediocrity; this fact, therefore, deserves further investigation.

The association between poet and musician began in a rather singular way. In a musical almanac published by Zelter in 1795 Goethe found a sentimental poem by a writer now forgotten, Frau Friederike Brun, and set to music by Zelter. As Goethe writes, this melody had "an incredible charm" for him, so that he "could not refrain from writing a poem to it." This beautiful Lied of Goethe's, "*Nähe des Geliebten*," so closely follows the pattern of its weak forbear, that Goethe took over the fundamental idea, the metre, and in part even the rime—a singular instance of Goethe's productive criticism. Next year Zelter published some settings of poems by Goethe, and through a lady-friend of them both solicited Goethe's opinion of the compositions, for he "would know best whether I have hit his intention." Goethe replied very amiably:

I am unable to judge music, for I lack knowledge of the means it employs to its ends; I can speak only of the impression it makes on me when I surrender myself to it wholly and repeatedly. Hence I can say of Herr Zelter's composition of my songs, that I had scarcely thought music capable of such heartfelt accents. Thank him very sincerely, and tell him that I greatly desire to know him personally, so that I can converse about various matters with him.

But only after four years of indirect intercourse did our modest musician venture to write his first letter to Goethe. This is possibly explained by Zelter's peculiar twofold activity as musician and mason—I mean a real mason, not a freemason, to which latter fraternity Goethe himself belonged. Zelter, who was born near Berlin on the Havel in 1756, was the son of a master-mason and learned first of all his father's trade, which he continued to practise alongside of his professional work as a musician; for in the meantime he had become, through energetic and many-sided study, a competent violinist, conductor, and composer. He possessed an eminent talent as an organizer, and gradually came to wield a dominating influence on matters musical in Berlin, not least as director of the Singakademie (which he made famous), as founder of the first Liefertafel of importance in developing the male chorus, and the Institut für Kirchenmusik. True, of his compositions only a few songs in folk-style and male choruses are still extant, but if only as the teacher of Felix Mendelssohn he is assured of honorable remembrance, and his correspondence with Goethe (5 vols., 1833-34) will stand as a *monumentum aere perennius*, being one of the most valuable collections of Goethe's correspondence, and also the most comprehensive.

When Goethe inquired of the romanticist August Wilhelm Schlegel regarding Zelter, he received this characteristic answer: "His talk is four-square like a wall, but his feelings are tender and musical." Such a man was after the mature Goethe's own heart, and he immediately (June 18, 1796) replied: "If ever I felt eager to make the acquaintance of any individual, it is in Herr Zelter's case. Just this linking of two arts is so important, and I have in mind various ideas concerning both that can arrive at fruition only through intercourse with such a man."

In the meantime Zelter received from Goethe, besides lyrics, the "First Walpurgisnacht," afterwards to be so effectively composed by Mendelssohn. Goethe wrote that this work had "arisen from the inquiry, whether the dramatic ballad might not be so developed as to furnish the composer with the material for an extended dramatic piece." But anything of that sort was, as Zelter hastened to remark, beyond his powers; he could not find

"the atmosphere that envelops the whole"—that atmosphere which Mendelssohn intuitively divined. And to Zelter's request for an opera-text Goethe made the pertinent and practical reply: "One would have to live together with the composer and work with some particular theatre in view; otherwise such an undertaking is unlikely to meet with success."

Finally, towards the end of February, 1802, Zelter came to Weimar for a few days; he repeated the visit next year, and thus was laid the cornerstone for an enduring and firmly founded friendship which once more brought a flood of music into Goethe's house.

His views on Zelter's personality found their finest expression in the "Annalen" for 1803:

He was torn by the strange conflict between an inherited handicraft pursued from youth and carried on into mastership, which insured the means for his everyday existence, and an inborn, powerful, irresistible craving for art, whereby was awakened within him a devotion to music in its widest scope. . . . By reason of his sincere, unpretentiously capable serious-mindedness he was equally interested in moral improvement, this being so closely akin to esthetic advancement, indeed, of one body with it, so that for their mutual perfection the one cannot be thought of without the other. Hence, a twofold correlative endeavor was unavoidable, for the art-lovers of Weimar found themselves in much the same case:—what nature had not fitted them for doing they were made to do; and what they felt themselves born to achieve seemed to remain forever untried.

As Goethe could have meant, by "the art-lovers of Weimar," no one but himself (he being a minister of state), the parallel between the careers of Goethe and Zelter is quite clearly drawn.

Zelter, on his part, "daily thanked God on the knees of his heart . . . that he at last had seen Goethe's countenance," with the avowal: "A new spirit has awakened within me through this contact, and if ever I have brought or shall bring forth aught that is worthy of the Muses, I know that it is a gift, and whence the gift comes."

That Goethe esteemed Zelter at his full value is evidenced by a remark to the Duke in 1805: "If sound-capability were lost to the world, it could be restored through him" [Zelter]. Above and beyond this, however, Goethe felt in Zelter's attitude toward life "something Promethean, that I can only admire and respect"; on the other hand, Zelter declared that Goethe was the only person to whose judgment in music he deferred in the least. And there is real solemnity in the words wherewith Goethe, consoling his friend over the loss of a son, for the first time addressed him with "Du"; "You have left your mark on the touchstone of death

as pure refined gold. How lofty is a character when so penetrated with soul and reason, and how fine must be a talent that rests on such a foundation!"

Zelter, as Goethe's musical house-oracle, has often been held responsible for the fact that so ardent an admirer of Mozart as Goethe never found the way to more intimate intercourse with Mozart's greatest successor, Beethoven. Those holding this opinion fail to consider either the essential difference between the art of Mozart and that of Beethoven or the contrast in their individualities. Goethe did not need to be instructed by an artist like Zelter that Beethoven, although a sincere admirer of Goethe's poetry, was nevertheless, as man and artist, in closer affinity to the Schiller type; whereas Mozart was a chip of the selfsame block as Goethe. Besides, Beethoven was essentially an instrumental composer, while for Goethe (letter to Frau von Stein), music is nothing without the human voice; and in "Wilhelm Meister" he writes:

Melodies, passages, runs without words or sense seem to me like butterflies and beautiful many-hued birds that hover in the air before our eyes and that one may care to catch and keep; while song, on the other hand, soars heavenward like a genius, and inspires us likewise to soar aloft with it.

Zelter had met Beethoven as early as 1796, and never forgot the genial improvisation of the master on the grand piano of the Berlin Singakademie. First of all, though, such a phenomenon as Beethoven disquieted the good Zelter by its strangeness, as it did most of his contemporaries:

One marvels and trembles at seeing will-o'-the-wisps and streaks of blood on the horizon of Parnassus. Talents of such preëminent significance as Cherubini, Beethoven, and others, borrow the club of Hercules—to slay flies with. At first one is astonished, and a moment after shrugs one's shoulders over such lavishing of talent to make trifles important and lofty instrumentalities common! Indeed, I am fain to despair when I think that the new music must be forgotten before music can be raised to an art.

In his youthful years at Bonn Beethoven had already set a few of Goethe's poems to music, but only later made a really profound study of the poet, to whom his heart was drawn more and more. From 1809 on, in particular, he was zealously occupied with the composition of poems by Goethe (Op. 75 and 83); the year 1810 is noteworthy because of the composition of "Egmont," the première of which took place on May 24 of that year. Beethoven now sought to enter into more intimate relations with

the well-loved poet, and thus appealed to Bettina Brentano, the future Frau von Arnim, a poet's sister and a poet's bride:

For Goethe, when you write him about me, seek out all the words that can express my most heartfelt reverence and admiration. I am just going to write him myself concerning Egmont, for which I have written the music, and this only for love of his poems, which make me happy. But who, indeed, can sufficiently thank a great poet, the priceless jewel of a nation!

A few weeks later, on April 12, 1811, Beethoven himself at last wrote to Goethe:

Bettina Brentano has assured me that you will meet me graciously, yes, even as a friend. Yet how can I expect such a reception, who am in a position to approach you only with the greatest reverence, with an inexpressible, profound appreciation for your marvellous creations. From Leipzig you will presently receive the music to Egmont, this wonderful Egmont, that I, with the selfsame warmth wherewith I read it, have felt and set to music inspired by your thought. I greatly desire to learn your opinion of it; even disapproval will bear fruit for me and my art, and will be received as gladly as the highest praise.

Goethe sent a very friendly reply on June 25, 1811, in which he expressed his sincerest thanks "for the many pleasures he had already enjoyed through Beethoven," and very warmly invited him to come to Weimar, "for I have never heard any of your works performed by skilled artists and amateurs, quite apart from my wish to admire you yourself at the piano and take delight in your extraordinary talent."

Their first meeting, however, was not to take place until July 19, 1812, when Goethe and Beethoven both visited the Bohemian spa of Teplitz; according to Goethe's diary it was followed by three more. That same day Goethe wrote to his wife, Christiane: "I have never seen an artist more self-contained, energetic, and soulful; I can readily perceive how singular must be his attitude toward the world." Other letters, however, show that an unatunable dissonance subsisted between these two so diverse natures. Thus the democratic Beethoven writes from Teplitz to Breitkopf & Härtel on Aug. 9, 1812:

Goethe is too fond of the court atmosphere, more than becomes a poet. One need waste few words over the absurdity of the virtuosi here, when poets, who ought to be looked up to as the foremost teachers of the nation, forget everything else over this glittering tinsel.

Goethe, on the other hand, who had by now shackled the demons of his wild youth, passed judgment on the master from his point of view in a letter to Zelter, as follows:

His talent amazed me; but he is unfortunately a wholly irrepressible personality, who, to be sure, is not at all in the wrong in finding this world detestable, without thereby rendering it more enjoyable, however, either for himself or for others. Still, much is to be forgiven him, and he is greatly to be pitied, because his hearing is on the wane—which possibly is less harmful to the musical side of his nature than to the social. He, who by nature is laconic will now become doubly so because of this defect.

Zelter showed less sympathetic comprehension; he "admired Beethoven with fear and trembling," and was astonished at his growing fame: "I know musical persons who were formerly alarmed, or even shocked, on hearing his works, and are now possessed by a passion for them like that of the votaries of Grecian love."

This meeting in Teplitz, that found a brief continuation in Carlsbad, bequeathed to literature a cloud of legends that more recent investigations have had difficulty in dissipating. Here we have to do with all sorts of intrinsically improbable anecdotes whereof, among others, Schindler (who was intimate with Beethoven only after 1814) and Bettina von Arnim in particular were the sponsors. Schindler tells of a meeting in Vienna, which cannot have occurred because Goethe was never in Vienna; and Bettina—who divides with her brother the fame of having been "the most amiable liar of his time"—was possessed of an extravagant fancy for inventing interesting myths; as we know, she did not hesitate to mingle straightout forgeries among the genuine letters of Goethe in her book "*Goethe's Briefwechsel mit einem Kinde*." And Bettina must certainly have forged a "Beethoven" letter in which Goethe plays the part of an oversensitive princely lackey, and Beethoven that of a blackguardly and unmannerly republican.

In actual fact, Beethoven held fast his love for Goethe, and Goethe missed no occasion to have Beethoven's music played for him in Weimar. Notably, it was Marianne von Willemer, the refined friend of Goethe and poetic helpmate with his "*West-östlicher Divan*," who designated Beethoven as the ideal composer in that work: "He would understand you—no one else! . . . He fully understood you (in 'Egmont'); indeed, one can say, the same spirit that inspires your words lives in his music." Goethe, in his reply of July 12, 1821, admitted that Beethoven had "done wonders therein." In the meantime Zelter had likewise met Beethoven, and reported to Goethe with warmest sympathy, describing Beethoven as an "admirable man" whose well-nigh complete deafness had brought tears to his eyes. To Beethoven's great affection for Goethe we have the testimony of

Rochlitz, who reports that Beethoven, during a conversation with him in July, 1822, spoke concerning Goethe as follows:

At that time I was not so deaf as now, though already hard of hearing. And what patience that great man had with me! How happy it then made me! I could have let myself be slaughtered for him—ten times. . . . Since that Carlsbad summer I read something of Goethe's every day;—that is, when I read at all. No one so gives himself to composition as he. Only, I am not fond of writing songs.

Rochlitz now seized the opportunity to present to Beethoven a commission from the firm of Breitkopf & Härtel, who desired him to write incidental music to "Faust" in the style of his music to "Egmont." Beethoven read the lines. "Ha!" he exclaimed, flinging his hand upward, "that would be a piece of work! One could make something of that!" In this vein he went on for a while, making himself a mental picture of the work with growing zeal and throwing out occasional suggestions, whereby he stared up at the ceiling with head thrown back. But presently misgivings arose—he had three great works on his hands, two symphonies and an oratorio. "And that will take a long time, you see, because for quite a while I have not found it easy to write. I sit and think; I've had it long in mind, but it won't go on the paper. I dread beginning with such big works." It is forever to be regretted that the sole contemporary of Goethe who was still capable of writing a "Faust" music congenial to the poet, could find no time. It is a matter of record that Beethoven, after completing the Ninth Symphony and the *Missa Solemnis*, actually proposed to begin on "Faust." Not until after Beethoven's death did Goethe hear of the memorable conversation with Rochlitz. Beethoven once more (1822) paid homage to the poet by dedicating "to the immortal Goethe" the score of "*Meeresstille und glückliche Fahrt*" (the same two poems by Goethe on which Mendelssohn afterwards founded his celebrated overture for four voice-parts and orchestra). And on Feb. 8, 1823, the master addressed the poet in a long letter, wherein he wrote:

The reverent regard, love and high respect that I have cherished for the peerless, immortal Goethe from youth upward, has endured to this day. Such things cannot be put into words, particularly by such a bungler as I, who have always taken thought only to get the mastery of tones. And yet some obscure feeling continually urges me to say so much to you, in whose writings I live.

Hardly had Goethe received this letter, when he was suddenly taken so ill that his life was despaired of. Thus he fell in arrears with his entire correspondence, and so never made answer to

Beethoven's letter. A few years later Beethoven lay on his death-bed; he died March 26, 1827. Hummel, the piano-virtuoso, and his young pupil Hiller, hastened to him; according to Hiller ("Künstlerleben") "Beethoven inquired concerning Goethe's state of health with extraordinary solicitude."

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From a very remarkable conversation with Christian Lobe (1797-1881) in April, 1820, it is evident that Goethe, although rooted in earlier music traditions, took pains to instruct himself with regard to the recent changes that had occurred in musical evolution. Goethe asked Lobe what he thought of Zelter's compositions, and the latter answered that he found them noteworthy in their intellectual conception, but antiquated in form. Goethe desired a more precise elucidation, and Lobe explained that the drawback was less apparent in simple vocal melodies approximating the form of the folk-song, whereas in more artistic songs Zelter's accompaniments were antiquated, as they seldom supplied anything more than the needful harmonic filling-in, together with completing and balancing the rhythmic flow. Conversely, the newer composers, like Mozart, Beethoven, and Weber, had elevated the accompaniment in their songs to a "running emotional comment; in it one often senses the vital urge of feeling even without the melody—but this is still the mere prattle of childhood. Let us hope that music will attain to the pitch when each subordinate part, however inconsiderable, shall add its mite to the expression of feeling." This extraordinarily keen observation, a premonition of the future evolution of music, gave Goethe food for thought. He stood, as Lobe tells us, with bowed head, listening intently to the speaker's eager words. Then of a sudden he turned to the piano, opened it, and said to his guest: "Try the experiment you suggest yourself! When one makes a deduction, he should be able to give a clear and convincing demonstration of it."

Thereupon Lobe first played the accompaniment of one of Zelter's songs, and then the accompaniment to Klärchen's Lied in "Egmont," "mit Trommeln und Pfeifen," by Beethoven, finishing with the melodies of both songs. Goethe now said:

Good! the world does not stand still, after all, even if its progress sometimes upsets our habits and disconcerts us. Still, I will not conceal from you that your illustrations were not so convincing as I had expected from your new principle, which may, however, become valid if music is

able to carry it into effect. But herein lies the danger for you of the younger generation! You are ready enough to set up new ideals—and how does it stand with their realization? Your theory that every part should say something, sounds very plausible; indeed, one would suppose that it should long since have been known to and put into practice by every composer, being a matter so readily apprehended. But it is another question, whether the musical artwork could endure a strict application of this principle, and whether such application would not entail other disadvantages for the enjoyment of music. . . . In all arts there are theoretical weaknesses which none the less have to be retained in practice.

Although at the present time we are unable to acquiesce in all these pronouncements of Goethe's, we must perforce admire his keen-sightedness, that penetrated even further than Lobe's, despite the latter's unquestionably delicate musical sensitivity. For all that, Goethe was in the wrong when he, in a manner, declared himself opposed to any extension of music's expressional resources. The truth is, that Goethe's ideal was straitly bounded by classicism, by antiquity, and he therefore rebelled with every fibre of his being against a development in music that favored the, to him, so wholly antipathetic romantic tendency. Its foremost champion at that time was Carl Maria von Weber, who brought to fruition so much that Beethoven had merely suggested, and with whom modern music really begins.

It is not surprising that Goethe could find no point of contact with Weber, either as man or as artist—the less so because Weber's exterior (he even wore spectacles, something that Goethe could not endure) was not calculated to win the poet's liking. There is, however, no record of Goethe's opinion of Weber's personality. Weber wrote: "I once had a most enjoyable meeting with Goethe. There is something singular in the more intimate intercourse with so great a mind; such men should be admired only from a distance." A few years later Weber—whose "*Freiheitslieder*" had rendered him still more antipathetic to the aged Goethe—reached the zenith of his fame with *Der Freischütz*; but Zelter, writing from Berlin, set Weber's masterwork before Goethe in an unfavorable light. Goethe afterwards expressed himself to Eckermann as follows: "Were the *Freischütz* not so good a subject, the music would have been hard put to it to attract such crowds to the opera as now flock to hear it." Regarding *Euryanthe*, he criticized the "poor material, of which nothing could be made" (for the dramatic geniality of the music he found no word of commendation); he went so far as to call *Oberon* "much ado about nothing." A second visit paid by the debilitated Weber in 1825 (half unwillingly, and

only at the instance of Goethe's son) was marked by frosty reserve on the aged poet's part. This time Goethe received the warmly emotional composer with all the stiff formality of a Privy Councillor; he inquired of Weber concerning common acquaintances, and the like. Of music not a word was said; and so Weber withdrew sadly mortified from the presence of a man whose personal acquaintance meant, for most musicians, a priceless experience. And Weber never set a line of Goethe's poetry to music.

Others fared better with Goethe; for example, Spontini, Weber's rival, whom the German master had ejected, with *Der Freischütz*, from the throne whereon he had theretofore so majestically held sway. Well recommended by Zelter, Spontini had visited Goethe the very day before Weber, and was so warmly received that Goethe embraced him on parting. After this, Spontini thus inscribed "Mignons Lied" to Goethe: "Presented to the Prince of Poets as a symbol of reverence." Goethe, on his part, thought highly of the then much admired operas of Spontini, and was supported in this opinion by no mean fellowship; I will mention only E. T. A. Hoffmann's high estimate of this master (a follower in Gluck's footsteps), and take note of Wagner's great debt to Spontini down to *Lohengrin* (indeed, he published "Reminiscences of Spontini"). Toward Lobe, Goethe once expressed himself freely regarding the Italian master, and when Lobe singled out the "plasticity of expression" in Spontini's music for praise, Goethe requested a fuller definition of the phrase. Lobe explained that he meant "the clear-cut attack and firm hold of a given emotion or mood as an entity." Nowhere was there any indeterminate influence; everything was as it is and ought to be according to its nature. In this Goethe agreed with him, but declared the music of *Die Vestalin* to be noisy and wearisome: "After all, there must be a limit that one cannot overstep without becoming unbearable for the ear." Lobe replied that as a large part of the hearers could already endure the music of Spontini, it was evident that the limit had not yet been overstepped. "That may be," responded Goethe, to whom "forceful, sprightly tones, that make me pull myself together, collect myself," were in any case congenial, whereas "mushy, sentimental melodies" depressed him. (Weber's "Einsam bin ich, nicht alleine," in *Preciosa*, he found unendurable). To Chancellor von Müller he remarked, in 1826: "Napoleon, who was a tyrant, is said to have loved soft music; I, presumably because I am not a tyrant, love music that is vibrant, lively, gay. Man always hankers after that which he is not."

What Beethoven was unhappily not to accomplish, the writing of a grand music to "Faust," was done by a finely trained dilettante, Prince Anton Heinrich von Radziwill, of Polish descent and married to a Prussian princess in Berlin. Goethe took a warm interest in the work, even rewriting certain passages for the composer. In Goethe's judgment, "He is distinguished by a vigorous talent, enthusiasm, one might say, a certain fantastic mood." Radziwill deserves great credit as the first to put Goethe's immortal work on the stage, a fact emphasized by Zelter in letters to Goethe. A year after the first performances in Berlin, which took place in 1819, Goethe arranged to have portions of it sung to him at Weimar. Very significantly, and quite unjustly, he even preferred Radziwill's very mediocre composition of the "König von Thule" to Zelter's really genial setting, which Goethe opined to be very fine, but written rather for a bass voice than for the unsophisticated Gretchen. What he found fault with, is more interesting:

Faust's monologues ought not to be accompanied by music, because the instrumental accompaniment gives the work the hybrid character of melodrama. Moreover, when the actor is reciting on the stage above, and the orchestra is playing below, recitation and music part company. These monologues need no support whatever from another art.

To this the reply was made, that Beethoven, too, had written a musical accompaniment to Egmont's monologue in the prison, and Goethe defended Beethoven for so doing, saying that he had done just right. Goethe recited the passage, in which Egmont craves the slumber whereof he has so long been deprived, with deep emotion, and continued:

Here I gave the explicit direction that music should accompany his slumber, softly during the apparition of the dream-vision, which vanishes at the sound of the drums of the guard that is to escort Egmont to the scaffold. In this case the musical accompaniment is unquestionably suitable, and Beethoven discovered a marvellously genial comprehension of my intentions.

Radziwill's composition was not published in score until 1834, after Goethe's death. It is a work that shows, for the period, unquestionable merits, though its colors now seem faded. (Concerning "Faust in der Musik" we are instructed by a monograph from the pen of James Simon, in the collection "Die Musik.")

While Radziwill was enjoying the friendly patronage of Goethe, a far more gifted Faust-composer was less fortunate. The youthful Hector Berlioz had drawn inspiration from a French translation of "Faust" by G. de Nerval, and wrote his Opus 1,

the "Huit Scènes de Faust," two copies of which he sent posthaste to Goethe together with an enthusiastic letter wherein he addressed the poet with the princely salutation "Monseigneur." Goethe desired Zelter to "reassure him with regard to the strange-looking note-figures"; but Zelter, who was often playfully called "Schelter" (scolder), now did full honor to his nickname, and pitched into poor Berlioz with a will: "The sulphureous odor of Mephisto allures him; now he has to sneeze and snort so that all the instruments in the orchestra stir and spit";—"an abscess, an abortion, the issue of a horrible incest," is what he terms Berlioz's youthful work, on which, to be sure, Berlioz himself later passed severest judgment, destroying all the copies. However, these early Faust-scenes form the nucleus of the genial "Damnation de Faust," published by Berlioz as Op. 24. That Goethe made no reply to the young enthusiast appears quite a matter of course in the light of Zelter's verdict. It is less pleasurable, though equally understandable, to note that Goethe had no word to say concerning the most gifted of the contemporary song-composers, Franz Schubert. Schubert, who at the age of nineteen had published his songs, and wished to dedicate them to Goethe, sent by his friend Spaun—for he in his modesty did not himself venture to write to Goethe—a book of songs to the poet with the message: "This collection the artist desires in all humility to dedicate to Your Excellency, to whose glorious poems he owes not only the origination of a great part of it, but also virtually his own development as a German singer."—In 1825 Schubert once again ventured to send Goethe several compositions, among them the wonderful "An Schwager Kronos," this time with a letter in his own hand:

Your Excellency! If it were permitted me, through the dedication of these settings of your poems, to make manifest my unbounded veneration for Your Excellency and possibly to win some slight notice of my insignificant self, I should hail the favorable outcome of this wish as the happiest event in my life. With the highest respect, your very humble servant Franz Schubert.

It was the unhappy fate of poor Schubert, whom one word of approval from Goethe would have transported with delight, to dwell in the shadow of obscurity. Too late was Goethe to learn from the lips of the Schroeder-Devrient, too late the world, what Schubert had been—alongside of Mozart the inexhaustible source of most marvellous melodies. At that time no one in Weimar, and hardly anyone in Vienna, knew anything about the young musician, so it is not surprising that Goethe laid hands on a letter

received the same day from Mendelssohn, a man so near his heart, and left that of Schubert unnoticed.

Felix Mendelssohn, the grandson of Lessing's friend, the philosopher Moses Mendelssohn, was twelve years old when his teacher Zelter introduced him to Goethe at Weimar in October, 1821. He played some of the fugues of Johann Sebastian Bach, whose art Goethe greatly admired. Then Felix improvised; this private concert lasted two hours. Goethe was enchanted, more especially with the boy's free improvisation and with the way in which he played at sight, wholly unprepared, a Bach fugue set before him by Zelter. Now Goethe asked for a minuet, and Felix played him what he called the loveliest one in all the world, that in *Don Juan*. During the entire time Goethe stood listening by the piano, his features aglow with delight. He likewise requested the overture to the opera, but Felix refused, because it could not be played on the piano as Mozart wrote it, and he did not like to change anything. But then he did play, with wonderful clarity, the overture to *Figaro*. Goethe grew more and more radiant and friendly; he even jested and made merry with the gifted child. He proposed to put the young musician to the test, he wanted to see whether he could play from manuscript pieces with which he was necessarily wholly unfamiliar. First he placed before him a sheet of music in clear, but minute, notation—an autograph of Mozart's, that Mendelssohn read off at sight without the least mistake. But the mischievous Goethe was not to be put off. "That's nothing at all!" he exclaimed, "now I'm going to give you something that will catch you tripping, so look out for yourself!" And, still jesting, he laid a sheet of music on the rack that was blotted with ink and smeared over in innumerable places so as to seem fairly illegible. Felix laughed: "How can anyone read that?" But when Goethe asked him whom he thought had written it, he suddenly became serious: "It was Beethoven who wrote that! He always writes as if he used a broomstick, and smeared across the fresh notes with his sleeve!" But even this perplexed notation did not pose our Felix. At first, to be sure, he struck a few wrong notes, before he found the right version, but then he played and sang the song from the manuscript without a mistake, as reported by Rellstab, who was present. ("Aus meinem Leben," 1861.) Goethe was astounded:

What this little man can do in improvising and reading at sight, borders on the marvellous, and I had not imagined it possible for one so young. Like everybody else, I was amazed at the extraordinary proficiency of the youthful Mozart; but what Felix is already capable

of, seems, comparing him with Mozart as he then was, like the well-developed speech of an adult contrasted with the babble of a child.

A quartet by the young composer was also considered, in Weimar, to contain conceptions of much greater originality than Mozart had produced at the same age. Goethe could not hear enough, and Felix, in a letter to his parents, gives an animated description of the way in which Goethe was fond of stimulating him:

Every afternoon Goethe opens the Streicher pianoforte with the remark: "To-day I have not heard you play a note; now let me have a little noise!" And then he likes to sit down beside me, and when I have finished (I usually improvise) I ask for a kiss, or take one. You have no idea how kind and friendly he is.

As a parting gift Goethe inscribed to his young friend a charming poem with droll silhouettes cut out by Adele Schopenhauer, the mother of the philosopher; it closes thus: "Wir wünschen dich allesammt zurück" (We all wish you to come again).

Felix often came again, on another occasion with his parents, to Goethe, who said to him: "You are my David! Should I ever be ill and sad, dispel the evil dreams by your playing!"

On his way to Italy Mendelssohn, then twenty-one years of age, came to Weimar to visit Goethe, who had long heard no music and desired some information about recent developments. To begin with, he requested, for his sole personal delectation, works by Bach, Haydn and Mozart, accompanied by historical elucidations. Thereafter Mendelssohn played works by Weber and some of his own compositions. At another session Goethe again requested instructive illustrations of musical history—the great composers in chronological order, and "how they had advanced the matter." Mendelssohn, in a letter to his family, gives a vivid description of Goethe's singular attitude:

And all the while he sits in a dark corner, like a Jupiter tonans, and flashes with his old eyes. For Beethoven he had no use whatever. But I told him I couldn't spare him, and then played him the first movement of the C minor Symphony. That affected him very strangely. At first he said, "Why, that doesn't move in the least"—"That merely astounds"—"That is grandiose!" And so he went on grumbling, and after a long while began again: "That is stupendous, stark mad; enough to make one afraid the house might fall down—and when all those men are playing it together!" . . . And at table in the midst of other conversations he again began to talk about it.

Goethe found the grown-up Mendelssohn's playing "really stupendous," and was always asking to hear more pieces "that

identify their master." Mendelssohn, for his part (as he afterwards related), was always amazed at Goethe's profound comprehension, and frequently remarked: "Goethe lays hold of music with his heart, and he who cannot do so will never learn to understand it." At parting Goethe handed the young master the most princely gift at his disposal—a leaf of the autograph of "Faust," inscribed:

To my dear young friend Felix Mendelssohn-Bartholdy, the mighty and tender master of the piano, in friendly remembrance of gladsome May days in 1830. J. W. v. Goethe.

Mendelssohn still had time to rejoice Goethe with a letter written en route, in which he told him of the completion of his composition of the "Erste Walpurgisnacht":

When the aged Druid brings his sacrificial offering, and the whole situation becomes so solemn and unspeakably grand, there is no need of inventing a music for it; the music is already there, sounding clearly through it all; I always sang the verses to myself without giving a thought to it.

He never saw Goethe again; the poet departed this life on March the 22d, 1832. His mortal remains were laid to rest to the singing of a composition by Zelter of a song that Goethe had written for the Freemasons' lodge "Amalia":

Lasst fahren hin das Allzuflüchtige!
Ihr sucht in ihm vergebens Rath!
In dem Vergangen lebt das Tüchtige,
Verewigt sich in schöner That.

(Let it fly on, this all-too-fleeting hour!
Therein you seek in vain for light!
'Tis in the past that lives a radiant pow'r,
An endless, ever-fruitful might.)

When Mendelssohn received the news of Goethe's death his first thought was, that Zelter also could not long survive him; and, in fact, the robust Zelter, so full of the joy of life, was heartbroken at the grievous loss. "I have lost what was dearest to me on earth—Goethe is dead!" he cried. He soon fell seriously ill. His daughter begged him to go to bed; she lit a candle and took her father to his bedroom. Their way led through a hall where stood a bust of Goethe. Zelter now took the candle in his hand, held it up before the face of Goethe, and said with a respectful bow, in his old humorous way: "Your Excellency, of course, had the precedence, but I shall follow directly!" And on the 15th of May he, too, departed.

Among the numerous artists who visited Goethe during his declining years we note Paganini, and Friedrich Wieck with his daughter Clara (later Frau Schumann); more especially, however, the beautiful Polish pianist Maria Szymanowska, whom Goethe met at Marienbad in 1823, for she gave him the inspiration for the, perhaps, most glorious beatific vision that Goethe attributed to the might of music. "The dainty sovereign of tones" (*Die zierliche Ton-Allmächtige*) was the title bestowed on her by Goethe, who, just in these days of his last love (for the very youthful Ulrike von Levetzow), was peculiarly affected by the "tremendous might" of music. He celebrated this might in a poem ("Aussöhnung") inscribed to the Szymanowska, and that now forms the close of the famous "Trilogy of Passion":

ATONEMENT

Ah! passion brings heartpangs! Who can pacify
 An anguish'd heart whose loss has been so great?
 Where are the hours that fled so swiftly by?
 In vain the fairest thou didst gain from Fate!
 Sad is the soul, confused the enterprise;
 The glorious world, how on the sense it dies!

In million tones entwined for evermore,
 Music with angel-pinions hovers there,
 To pierce man's being to its inmost core,
 Eternal beauty as its fruit to bear:
 The eye grows moist, in yearnings blest reverses
 The godlike worth of music as of tears.

And so the lighten'd heart soon learns to see
 That it will live, and beat, and ought to beat,
 Off'ring itself with joy and willingly
 In grateful payment for a gift so sweet.
 And then was felt,—oh, may it constant prove!—
 The twofold bliss of music and of love.

(English version¹ after the translation by Edgar Alfred Bowring.)

The poem was written in Marienbad on Aug. 16, and presented to the finely-attuned pianist. And when the artist visited him in Weimar, Goethe felt himself "again engulfed in the whirlpool of tones . . . through the medium of a being created for realizing those delights that one has ever divined and ever lacked."

Of Paganini he observed:

¹I may be permitted to mention that the poem, in the above version, which precisely corresponds rhythmically to Goethe's original, has been published, as composed by myself for solo voice with piano or orchestra, by Breitkopf & Härtel in Leipzig ("Drei Gedichte von Goethe," komponiert von Edgar Istel, Op. 15.)

In this pillar of fire and cloud I could find no basis for what is called enjoyment—what, for myself, always hovers between the sensual and the intellectual. I heard only a meteoric something whereof I could give myself no further account.

His true musical confession of faith he set down about this time in "Wilhelm Meister":

The dignity of art is perhaps most eminently exemplified in music, because it has no material substance that must be subducted. It is wholly Form and Content, and elevated and ennobles whatsoever it expresses.

The sacredness of church-music, the merry and roguish quality of the folk-songs, these are the two hinges on which true music swings. Either of these qualities produces an unfailing effect—a devotional mood, or the dance. Their intermingling confuses; their dilution palls; and when music allies itself to didactic or descriptive poetry and the like, it becomes cold.

Music at its best needs less of novelty than poetry; on the contrary, the older it is, and the more familiar, the stronger is its effect.

In earlier years he had himself characterized his attitude toward music in the person of "Serlo" (in "Wilhelm Meister's Lehrjahre") as follows:

Serlo, although he had no talent for music and played no instrument, appreciated its high value; as often as possible he sought to procure himself this enjoyment, to which no other can be compared. Once every week he had a concert. . . . He used to say: "Man is so inclined to occupy himself with everyday matters, his mind and senses are so readily dulled to impressions of the beautiful and perfect, that he should strive in every way to keep alive his receptivity for them. . . . Every day one should at least hear a little song, read a good poem, contemplate some admirable painting, and, were it possible, say a few sensible words."

And not only by enjoyment, but also through research, did Goethe seek to fathom the depths of music; while he did not study musical theory and acoustics with the same zest as his favorite science of coloration, his interest in the former questions is equally characteristic of the universality of his genius. In the spring of 1808 he interrogated Zelter concerning the general tendency toward the minor keys. Zelter's answer, couched in a somewhat pedantic style and pervaded by the theoretical notions of the period, was entirely unsatisfactory to Goethe. The gut or metal string of a musical instrument was, in Zelter's opinion, the decisive factor; Goethe opposed this idea in a lengthy disquisition:

What is a string, and any method of mechanical division, in comparison with the ear of a musician? Indeed, one might say, what are the elementary phenomena of Nature itself contrasted with Man, who

must first gain control of and modify them all before he can in some wise assimilate them to himself?

Afterwards, in Carlsbad and Teplitz, Goethe pursued this theme in conversation with Zelter; they spoke of the physical relations of music, of the voice, larynx, and ear. Goethe sketched a text-book on music (appendix to a letter to Zelter, Sept. 6-9, 1826) in which singing, acoustics, rhythmic, the scale, keys, etc., were briefly treated with a view to later elaboration. Here is a short excerpt:

Instruments: relation to the human voice. They are a substitute for it. They occupy a lower place. But are raised to the same level by impressionable and skillful treatment.

In the year 1814 Goethe again took up acoustical studies at the incentive of a young relative, the physician Dr. Christian Schlosser. This time he proposed to work out, as a pendant to the science of coloration, a systematic text-book on music, but the scheme came to naught, as Schlosser turned his attention to other matters. Here the problem of the minor mode again played an important part; and Schlosser succeeded in eliciting Goethe's enthusiastic approval:

Here we are fully in accord when you say that the basis of the so-called Minor lies within the tone-monade.¹ You echo my very thought. The nearest way to a further development of this primal antagonism may be found in the following: When the tone-monade expands, it produces the Major; when it contracts, the Minor.

Subsequently Goethe likewise embraced every opportunity to inform himself with regard to the theoretical foundation of music by converse with competent authorities, such as the mathematician Werneburg and the leading acoustician of the period, Chladni.

How important the aged Goethe felt these researches to be is shown by the fact that as late as 1827 he had a clear copy made of his text-book of music on a large sheet of paper, which he hung upon the wall over the washstand in his chamber. It is still to be seen there in the room where he died. And even at the age of eighty-two he passionately opposed his friend Zelter's theory of the minor third, and was vexed "that you theoretical music-wiseacres won't admit that it is a *donum naturæ*."

And to miss no detail of the picture, Goethe, in a letter of Feb. 23, 1814, actually introduces himself to friend Zelter as a composer. Some months previously he had requested of Zelter a

¹"Monade" is a term in the Leibnitz philosophy, meaning an indivisible psychical atom.

four-part setting of the Latin text *In te Domine speravi, non confundar in aeternum*, and now writes:

About the "In te Domine speravi" I might tell you a long story of how, under pressure of strange inner and outer trials, I composed these words in my Bohemian solitude with soundless rhythm, yet in quadruple impersonation, not to say in four parts, and felt no more pressing need than to hear these grand words with a musical commentary by yourself. I was tempted to draw four lines one under the other in order to visualize the way I felt it. Now that I hear your composition I am fully instructed in the matter and have undergone a pleasurable experience. I mean, that a dilettante is to be moved simply and solely by something tangible, a spontaneous impulse; and this is also characteristic of his productions, when he tries his hand at any art. My composition, which is fairly rounded out and complete, resembles one by Jomelli (1714-1774); one always has a singular feeling of amusement when he happens to catch himself playing such tricks and of a sudden becomes aware of his own somnambulism. To gain a clear insight into this matter in another field, to which I have devoted more serious attention, I have studied some earlier landscape sketches and reached a similar result.

The "unmusical Goethe," attempting to compose in his sixties! However severe the poet's strictures on presumptuous dilettantism may often have been, it was none the less a characteristic of his universality to try whatsoever might be of artistic benefit.

An observation in "Wilhelm Meister's Lehrjahre" (III, 1) shows that Goethe, even in his purely poetic creations, proceeded as a poet-composer:

I often feel as though a mysterious genius were whispering something rhythmical in my ear, so that when walking I step in time and all the while seem to hear faint tones like the accompaniment to some song which, in one way or another, agreeably presents itself to my consciousness.

Now, how did Goethe's ideal of song-composition shape itself? Whereas modern music lays chief stress on realism of expression and on color, whereby it pays less attention to finish of form and singable melody, Goethe's lyric ideal was rooted in the folk-song; to him the main thing was not the exposition of the poetic content by means of the music, but a melody conforming to the basic mood of the poem and resting on a simple harmonic ground; a melody to which the singer could easily adapt the several strophes. This conception Goethe carried so far as to reject "through-composition" of any sort, whatever the length and content of the poem; he relegated the piano-accompaniment to the position of a mere harmonic support; every kind of musical suggestion ("for which I have no name, but which others call imitation, painting,

and so forth"), even when it avoided outspoken characterization, impressed him as a parasitical overgrowth on the poetic words. In this view he was supported by musicians whom he esteemed, especially Reichardt and Zelter. Thus it came that Goethe misjudged Beethoven's setting of Mignon's song, "Kennst du das Land," which he—in a conversation with the, for his period, important Bohemian composer Wenzel Tomaschek (1774–1850)—declared, according to Tomaschek's autobiography, to be "totally misunderstood," because Goethe fancied it to be "through-composed," whereas in reality Beethoven had maintained the strophic form with a slight variant in the third verse. It would seem that the poet jealously kept watch to see that the musician did not over-step the limits imposed upon him; that the music should be like a frame enclosing the poem with its graceful lines. We may find the key to the solution of the problem of Goethe's "musicality" in a phrase in his correspondence with Zelter; he understood "music better through reflection than through enjoyment, and therefore only in a general way." And yet he once said just the contrary to Reichardt—that his attitude "toward music was only receptive and not judicial." We must, however, always consider that Goethe's conception of music is to be explained wholly by the unique personality of the poet and certain tendencies of the period in closest affinity with his nature, and that Goethe would no longer be Goethe if he had surrendered himself unconditionally to the spell of Beethoven and Schubert. After all, Goethe did not demand that the singer should impassively reel off the strophes of a song to a monotonously unshaded melody. On the contrary, he demanded perfectly distinct articulation and correct declamation, while singing one and the same melody for each strophe; in 1801 he thus praised the singer Wilhelm Ehlers:

He was unwearied in studying the utmost truth of expression, which, for the singer, consists in bringing out the most various shades of meaning in the several stanzas by the aid of the same melody, and thus to fulfill at once the duties of a lyric and an epic poet. Penetrated by this conception, he was glad, when I asked it of him, to repeat the same song with every shading and with the greatest precision for several hours, even until late at night; for through such successful practice he convinced himself of the objectionability of all so-called "through-composing" of songs, whereby the generic lyrical character of the songs is entirely destroyed and a misguided interest in details is promoted and aroused.

To write a history of the Goethe songs would mean to write a history of the new German Lied from the end of the eighteenth

century down to the present—which would far overpass the compass of this article. Only tentative studies have appeared so far; I may venture to call attention to an essay undertaken at my suggestion by a former pupil of mine, Hugo Holle, and published in 1914 as "Goethe's Lyrik in Weisen deutscher Tonsetzer bis zur Gegenwart." In this essay Holle cites five selected examples ("König von Thule," "Heidenröslein," "An den Mond," "Mignon," and "Erlkönig") to illustrate the development of settings of Goethe from his earliest contemporaries down to the more modern composers, analyzing the various styles with finely discriminative criticism. By this it is shown that the desiderata insisted on by Goethe for the composition of a veritably Lied in folk-style are still valid to-day, and furthermore that Goethe, in his art-lyrics (such as "An den Mond" and "Mignon"), made it impossible for the composer to fulfill these stringent requirements. To particularize:—In the folk-song-like German Lied, where any given stanza usually occupies a much more independent position with respect to all the rest, strophic composition (which treats each stanza as a finished whole) is suitable. But such composition would have an awkward effect for the stanzas of art-lyrics, for these stanzas are written in a flowing style in which the verse-divisions are intended less for the ear than for the eye. Hence, when the poet links together two or more stanzas in close continuity, or when he even seeks to express their varying emotional content by means of the most various vocal colorations, why should the musician divide, through his form, what belongs together by virtue of continuity of content; why should he, by employing a repetitious monotony of harmonic tone-color, weaken and destroy what the poet created in glowing artistic coloration? Such rigid maintenance of strophic composition (the later composers after Beethoven and Schubert showed a preference for strophic variation), must excite surprise just in the case of Goethe, who was always so insistent that the musician should conserve the form of his poetry.

It is, withal, interesting that Goethe himself did not require the simple strophic repetition of the folk-song for the setting of ballads, but conceded, for them, more extended forms and the employment of tone-painting. Thus, in his first letter to Zelter about the "Zauberlehrling," he writes:

I enclose a production of somewhat singular appearance. It owes its origin to the idea, whether one might not so develop the dramatic ballad as to furnish the composer with the material for a piece of considerable length.

For the illustrative music, however, he desired no mere outward imitation, but a typical style:

The purest and loftiest painting in music is that which you [Zelter] practise; its aim should be to induce in the listener the mood set forth by the poem; the imagination then conjures up the scenes unrolled in the text, without knowing how it contrives to do so. . . . To paint tones by means of tones, to thunder, to blare, to splash and splash, is detestable. [And in another letter:] There is a sort of symbolism for the ear, whereby the subject, in so far as it is or is not in motion, is neither imitated nor depicted, but produced in the imagination in a wholly unique and incomprehensible manner, whereby the thing symbolized stands in hardly any relation to the symbol.

Should we ask whether Goethe's lyrics (wherein Reichardt, Zelter and Schubert found a lifelong occupation, and thereby ushered in a new era for the art of song) still exercise an undiminished attraction on musicians, the reply would be in the negative. The zenith of musical lyricism in conjunction with Goethe's poems was attained by Schubert; under his successors, especially from Schumann onward, romantic poetry gains the upper hand, as seemingly more closely akin to the strivings of latter-day musicians. Of this period Rückert, Eichendorff, Uhland and Heine were the lyric poets. Nevertheless, even the post-Schubert song-composers could not entirely emancipate themselves from the spell of Goethe's lyrics, which continually stimulate the creative activities of all musicians to renewed efforts. In particular, we should mention Hugo Wolf, who struck a new chord with his songs from "Wilhelm Meister" and the "West-östlicher Divan." However, the majority of the remaining songs had already been endowed with incomparable settings by Goethe's contemporaries (*cf.* Friedländer's publications: "Goethe's Gedichte in Kompositionen seiner Zeitgenossen," *Annals of the Goethe-Gesellschaft* for 1896 and 1916). These settings, in the immediacy of their intimate adaptation to the poem, which only the spirit of the times could have brought about, can scarcely be surpassed by later musicians. For style and technique of every art change with the times, so that when a poem of an earlier period is allied to more modern music, there is risk of a hybridization of styles. Otherwise the music, to remain true to type, must renounce its modern character and hark back to the artistic ways and means of the Goethe epoch, or at least to the relatively modern type of Beethoven and Schubert.

There are, to be sure, a number of Goethe poems that far outran their time, and even to-day have not been exhausted musically. These will form a continuing stimulus to new settings,

and they assuredly offer new possibilities that Goethe himself never thought of.

For, after all, Goethe's musical demands for the song, with the exception of the folk-song (presented in so finished form in his "Heidenröslein"), have long been obsolete for us, who no longer look upon Reichardt, but rather on Schubert, as the ideal Goethe-singer. Goethe himself assisted in accomplishing this evolution, for it was his inexhaustible lyricism that led to the later development of the song away from the aridity and narrowness of the so-called "Berlin School."

Widely different from his demands for lyric poetry were Goethe's requirements for the collaboration of dramatic poetry with music. Here he was in full accord with Mozart's view that "poetry must be the obedient daughter of music." Thus he writes to Kayser in 1786:

The poet of a musical piece must, when he hands it over to the composer, consider it like a son or an apprentice whom he puts to service with a new master. He no longer asks himself what the father or the teacher proposes to make out of the boy, but how the new master intends to develop him. Well for him, if he knows the handicraft better than the earlier teachers!

So he was not obstinate, but made changes when the composer requested them:

I am now awaiting your questions, so as to write nothing superfluous. To your first and preliminary query I would say, that in Recitative I have neither sought rime nor avoided it. Therefore it is mostly without rime; but occasionally rimed passages occur, more particularly where the dialogue becomes more emphatic, where it passes over into the aria, for then the clash of rime pleases the ear. There is no ulterior motive in this, and such passages still remain Recitatives, to be composed *secco* or *accompagnato*, as the composer pleases.

Similarly, whatever I had conceived as melodic song is marked by its rhythm; and here the composer is free to linger over certain arias and fully develop them, or to let others pass by only as cavatinas, etc., as words and situation may demand. But if you should think it better to place an aria where I have a recitative, or a recitative where I have an aria, you must write me first about it, so that the passage can be properly altered.

For the rest, he allowed the composer free scope:

Let me add, your own heart and temperament should be your guide! Follow the poetry as a forest brook follows the hollows and crevices, the ledges and slopes, of the rocks; and see that you make the cascades lively! Just as when you must do more without words than words can do. [Letter to Kayser.]

Regarding the evil estate of the German opera-text he was quite clear, and also as to the remedy:

When you [Zelter] say, "Everything is easily and freely indicated, the words do not anticipate the events, and the musician really has to do with the thing itself," you give me the highest praise that I could wish to receive. For I conceive that the poet should sketch his outlines on a loosely woven canvas, in order that the musician may have plenty of room to execute his embroidery with all freedom and with fine or coarse threads, as he thinks best. The opera-text ought to be a cartoon, not a finished picture. So *we* think, to be sure, but in the mass of our good Germans there inheres a total uncomprehension of these matters—and yet hundreds want to try their hand. Contrariwise, how greatly must one admire many an Italian work, where poet, composer, singer and scene-painter conspire in the working-out of some particular appropriate technique. One German opera after the other falls flat for want of a felicitous text, and the dear Viennese, who haven't the least idea where the trouble lies, offer a prize of 100 ducats for the best opera that may be written by anybody in Germany, for they might offer twice as much at the right shop and still come out the winners.

Goethe was of the opinion, in agreement with Beethoven, that the best opera-book was that of Cherubini's *Wasserträger* (*Les deux Journées*), for the reason that even if performed without music it would still be enjoyable. "Composers either do not understand the importance of a good basic material, or they are unable to find proficient poets to help them out by the preparation of suitable subjects." (Goethe to Eckermann, 1828.) And he likewise expressed himself concerning Schikaneder's oft-decried text for the *Zauberflöte* by Mozart (to Eckermann, 1823); although it was "replete with improbabilities and jests that not everyone could set in the right light and appreciate, one must after all concede that the artist had shown a high degree of capacity in the art of emotional appeal by contrasts and the creation of grand theatrical effects." Goethe did not consider it beneath his dignity to write a sequel to the *Zauberflöte* with the intention "of opening the broadest field for the composer, and to meander through the entire maze of poetry from the intensest emotion to the airiest jest." Unfortunately, only fragments have been preserved; these go to prove that Goethe was also strongly attracted by the allusions to freemasonry in the work. (Like Mozart and Schikaneder, Goethe had been a member of the order since 1780). With respect to form, the text shows the greatest variety in construction of any that Goethe wrote; above all, the chorus finds far broader scope than with Schikaneder. All the elements of style proper to the contemporary opera are employed, from the grand choral scenes of Gluck's operas to the spoken dialogue of the German *Singspiel*.

The work gives the impression of a preliminary study for "Faust." Similarly one might term a number of occasional festival pieces such as "Proserpina" (1776, with new music 1815), "Paläophron und Neoterpe" (1800), "Was wir bringen" (1802), "Pandora" (1807), and "Des Epimenides Erwachen" (1814), musico-dramatic parerga to "Faust," Goethe's lifework, and at the same time the one among his plays that inclines most decidedly toward the opera. "It will make an unusual impression on the stage," writes Eckermann to Goethe in 1827, "that a piece begins as a tragedy and ends as an opera." Goethe replied:

The first part calls for the leading tragic artists, just as in the operatic part the rôles must be taken by the leading singers of both sexes. The rôle of Helena cannot be played by one actress; two leading artists are required for it; because it seldom happens that any artist combines in herself the requisite qualifications both as singer and tragedienne.

In the first part of "Faust," written by Goethe in his maturity, music plays an essentially different rôle from that assigned to it in the second part, penned in the poet's old age, not having been begun until he had reached his 76th year. In the first part, as in other, earlier dramatic works of Goethe's (e. g., "Goetz von Berlichingen"), songs and choruses are interpolated somewhat after the manner of the old *Singspiel*. For instance, the ballad of the "König von Thule" is sung by Gretchen, as Goethe himself once remarked, "half mechanically," "crooned" like an "old familiar song." The songs in Auerbach's Keller are drinking-songs which, although the verses are Goethe's own, are assumed to be popular folk-songs. As such, too, should they be set to music. More difficult, well-nigh insuperable, is the task set for the composer by Goethe in other situations—in the spirit-chorus "Schwindet ihr dunklen Wölbungen droben," in the Easter songs, and in the church-scene. Here a so exquisitely ethereal music is demanded that the material sound is apt to dispel the illusion, and the actual realization lags far behind the ideal sonority imagined by the poet. Withal, one is often in doubt as to how far Goethe really intended the actual coöperation of music and felt it to be essential. Gretchen's monodies "Meine Ruh' ist hin" and "Ach neige, du Schmerzensreiche" were certainly most movingly composed by Schubert. But if these compositions were inserted in the drama, the discrepancy between Goethe's intention and the composer's accomplishment would stand out sharply. In these passages, as in others, Goethe's verses, already formed in imitation of the song-forms (the rondo, the *da capo* aria), are in themselves so

musical, that their "composition" would seem nothing more nor less than tautology.

The situation is much more difficult in the second part of "Faust," which, as Eckermann very rightly observes, leads over into opera; indeed, Hugo von Hofmannsthal and Richard Strauss are at present (1925) endeavoring to fashion the Helena-episode into an opera. Before Goethe's mental vision there probably hovered a sort of composite art-work after Gluck's concept. (Similarly in his earlier melodrama "Proserpina"; cf. my essay, "Die Entstehung des deutschen Melodramas," 1906.) At that earlier time Goethe already enumerated the elements "of which an eminent stage-play should be constructed":

1. Decoration (scene-painting).
2. Recitation and declamation.
3. Bodily movements.
4. Coöperation of dress.
5. Music; namely as
 - a. Accompaniment to speech.
 - b. An incentive to picturesque gesticulation.
 - c. A medium for the melodious entrance of the chorus.
6. Ended and rounded-off by a tableau.

Precisely according to the same scheme—if one may venture to *schematize* after the poet's method—are the "elements" ordered in the second part of "Faust"; except that here the operatic and cantata-like element, imitated in part from the antique tragedy, in part from the operas of Gluck, Händel's oratorios and Bach's cantatas, or occasionally reminding of the ensemble-numbers in the Italian buffo opera, are mingled in a fashion that would have been disastrous, had not the incomparable genius of Goethe bound all these heterogeneous elements together in a higher unity. Whether what Goethe once demanded of the melodrama—the "blending of the mimetico-dancelike portion with the poetico-rhetorical," so that "each would be enhanced by the other"—whether this ideal of the poet could ever be fully realized by the musician, seems doubtful to me. Goethe opined: "It would have to be one who, like Meyerbeer, had lived long in Italy, so that his German temperament were fused with the Italian manner and method. But that will happen sometime!"

A century has elapsed since 1827, when Goethe uttered these words. Two years thereafter he himself declared that it would be "wholly impossible" to write a suitable music for "Faust": "The repulsive, offensive, frightful effects that certain passages would necessarily contain, are repugnant to the time.

The character of the music should be like that of *Don Juan*. Mozart ought to have composed 'Faust'! Meyerbeer might be able to do it, only he would not attempt such a task; he is too much entangled with Italian theatres."

"Faust" still awaits the right composer. For, although isolated portions have been most affectingly interpreted by gifted composers of a later period, the Faust-music that Goethe longed for has not been written and can now, perhaps, never be written at all. Meyerbeer's exquisite Struensee-music, perhaps his noblest work, demonstrated that Goethe's belief in him was not ill-founded. And yet, one can hear the tone of resignation in Goethe's voice as he remarks to Eckermann, "Mozart ought to have composed 'Faust!'"

Mozart's music with Goethe's verse! A lovelier union could hardly be conceived on earth. But Mozart, by seven years Goethe's junior, passed away forty-one years before him.

(Translated by Theodore Baker.)

MUSICAL TALENT AND ITS MEASUREMENT

By MAX SCHOEN

PROFESSOR Leopold Auer, the great teacher of Elman, Zimbalist, Heifetz and many other master-violinists, made a statement recently to the effect that

One great mistake lies in the failure of so large a majority of those who decide to devote themselves to music—to learning some string instrument, the violin, for example—to ascertain at the very outset whether nature has adequately supplied them with the necessary tools for what they have in mind. They apparently do not stop to consider that for a student to devote himself to the mastery of the violin with no more than a vague and uncertain idea of prerequisite conditions is tantamount to inviting failure.

The psychologist whose business it is to pry into the secrets of the working of the mind of the human being has, for more than a quarter of a century, been studying intensively that much maligned and much praised, much misunderstood and much appreciated of human beings, the musician. One reason for the psychologist's interest in the nature of musical talent is well presented by Dr. Carl E. Seashore, himself the most outstanding character in this field in the United States. Dr. Seashore comments as follows on the fact that in the United States we spend supposedly each year for musical education the sum of two hundred and twenty million dollars, not including the seven million or more which, until the war, was annually spent abroad by American students:

This statement, with whatever reservation it may be taken, shows that vocational guidance in music presents a remarkable economic issue. It is safe to say that a very large portion of the enormous sum of money spent on musical instruction is worse than wasted, because spent on persons who have no adequate musical talent; and the most recent investigations tend to show that not one-half of the persons, in a given community, who have a high order of musical talent are discovered and given a fair chance of a musical education.

This economic problem looms up large to-day, as it has never done before, because we are in the midst of a campaign to universalize musical education. This campaign, be it based on educational theory, social fad or fancy, or the mere performance of the newly-rich, forces music

upon larger and larger numbers of those who are unfit, and at the same time makes us unconscious of the neglect of the gifted.

"Dollars talk." But this economic issue is, of course, very small in comparison with the problem of the conserving of human energies, the discovery of genuine talent, and the freeing of the non-talented from the curse of maladjusted effort, as estimated in terms of the loss or gain to art, or the use or abuse of human energies.

The psychologist has thus noticed that many persons, in spite of the expenditure of much effort, a great deal of money and time, are yet unable to attain any success in music, and that very few of those who try ever attain very satisfactory results. He has noticed that many parents are disappointed because their children cannot become musicians or even tolerable performers, while other parents are disappointed because some of their children do become musicians. Evidently something functions in musical attainment that is not entirely within the control of the individual or his environment and which will have its way in spite of all effort that the individual might put forth.

The study of musical talent is thus one phase of the general movement for the conservation of human resources, physical, economic, social, and mental, and a further step in the advancing cause of child welfare. Its ultimate aim is the development of a technique for vocational guidance in music; and vocational guidance in this field, as along other pursuits of life, means helping the individual to find himself in, and to fit himself into, the vast complex machinery of human activity. Vocational guidance aims to accomplish its purpose by discovering the line of work for which the individual is best adapted by virtue of his native endowments. As an ideal, vocational guidance aims to find the best man for the best work, which means ultimately, work well done, because performed by a competent workman happy in his work. A round peg in a square hole is a double tragedy, for neither the hole nor the peg is comfortable or happy. Neither is the work adequately performed nor is the performer happy with his accomplishments. But economic and social aspects of the study of musical talent are perhaps only of secondary importance as compared with the significance of such a study for sound musical pedagogy. The music teacher, in order to promote his own welfare as well as that of his students, is eager to do justice to each individual entrusted to him for instruction. Justice to the pupil means developing his peculiar musical resources to the maximum point of efficiency by the use of the most efficient and economical procedure available. The prerequisite condition to such a procedure is that the teacher knows

the resources of the individual student in order to adopt a method to suit the individual case. Professor Auer, in commenting upon this particular point, expresses himself as follows:

I know that there is a theory somewhat to the effect that I make a few music passes with the bow by way of illustration, and—presto—you have a Zimbalist or a Heifetz! But the truth is, I have no method—unless you want to call purely natural lines of development, based on natural principles, a method—and so, of course, there is no secret about my teaching. The one great point I lay stress on in teaching, is never to kill the individuality of my various pupils. Every pupil has his own inborn aptitudes, his own personal quality as regards tone and interpretation. I always have made an individual study of each pupil, and given each pupil individual treatment. And always, always I have encouraged them to develop freely in their own way and to guard inspiration and ideals, so long as this was not contrary to æsthetic principles and those of my art. My idea has always been to bring out what nature has already given, rather than to use dogma, to force a student's natural inclinations into channels I myself might prefer.

A knowledge of the resources of each individual student, which is prerequisite to giving each pupil individual treatment, involves several factors. In the first place, it involves an estimate of how much talent the pupil possesses as a whole, whether superior, excellent, average, poor or inferior. By determining this at the very outset, even before the beginning of instruction, the aim of the teaching as well as the method of the procedure can be adjusted to great advantage to both student and teacher. In the second place, it is important to know for what instrument the particular talent is best suited, since the requisites for all instruments are not the same. The master violinist would probably have made a poor pianist, and a superior pianist but a mediocre violinist. In the third place, an adequate program of instruction should be guided by the peaks and valleys of the talent in order to attain best results. As we shall see presently, talent is not a single capacity, but a complex or cluster of capacities, each performing a definite and essential function in artistic performance. It is but rarely that any one person, no matter how talented as a whole, possesses all the specific factors of talent to the same degree. It is for this reason that we find artists who excel in some one point of artistic performance and are weak in another. Thus, one violinist has perfect intonation, but not a very superior technique, another, a singing, luscious tone, but somewhat faulty intonation. By having an inventory of the weak and strong points of each pupil, the teacher is able to determine what phase of the talent needs special care and stress, and what can be left to take care of itself.

To summarize, then, the psychologist observing these unique phenomena of musical talent, asked himself the following questions:

1. What is musical talent?
2. Can ways and means be devised for measuring the degree to which a person is endowed with it even before the beginning of instruction?
3. Can the measures be used as a basis for predicting the degree of attainment either as an amateur or as a professional musician?

THE NATURE OF MUSICAL TALENT

Musical talent is an inborn capacity. Artistic musical performance rests ultimately upon innate, inborn equipment. It is not something that is acquired in one's lifetime, but the person is born with it or without it. In other words, the artist, or near artist, is born and not made. *All that training does is to develop that which already exists potentially.* We therefore speak of musical capacity and not of musical ability. Ability is that which one has attained through training, practice or experience; capacity is that which enables one to attain a certain degree of ability. Capacity is inborn, while ability is acquired on the basis of capacity. Two persons differ in ability because they differ in capacity, and if we can determine the capacity of a person along any one line before training is begun, we can foretell the degree of ability which that person will attain, given adequate training.

Furthermore, talent for music is not a single power or capacity, but consists of several groups of talents, each group performing a specific and definite function in the making of the artist. In other words, when the musician works his miracles in his audience through the medium of his voice or instrument, he is exercising not one single power possessed by him, but a hierarchy or cluster of powers all functioning together to produce the single result.

Musical talent as a whole, then, consists of scores of individual, elemental, specific capacities, each contributing its share to the making of the artist as a whole. These specific talents which constitute talent as a whole are summarized under three heads, namely, Acoustic Sensitivity, Musical Sensitivity, and Musical Virtuosity, forming the sensory, the æsthetic, and the motor bases of musical artistry. This means that an artistic rendition of a musical composition of standard value is conditioned upon, rests upon, the intensity with which the artist experiences its affective content; his intellectual grasp of the composition in content and structure, the sensitivity of his ear in such matters as intonation, timbre, and dynamics, and finally, upon his tech-

nical equipment, by means of which the other factors of musical interpretation are enabled to function. Where there is no technique there is no art, but where there is no feeling and understanding, that is, musicianship in general, technique is but an empty shell. Thus it is only when the affective, the intellectual, the sensory and the motor equipments exist to a marked and somewhat uniform degree in the same person that artistic perfection is possible.

Finally, talent for music is a gift bestowed by nature upon different persons very unequally. In the first place, we have the extremes of very marked talent, of the musical genius on the one hand, and no talent at all on the other, and all the degrees of talent between these two extremes. Then again, there is the person who possesses all the prerequisites of musical talent, namely, musical sensitivity, musical feeling, musical understanding, or in other words, is equipped by nature with the sensory, the affective and the intellectual basis of talent, but lacks the fourth prerequisite, musical virtuosity, that is, the motor or technical basis of musical production. Again, we find the reverse of this condition in the person who possesses a marked motor equipment and can attain marked technical proficiency, but who is lacking in one or all of the other three capacities. This is the person who would express himself adequately through some musical medium, but who has little or nothing to express. It is but rarely that we find an individual equally gifted and to a high degree with all the capacities that function in artistic performance, a fact supported by the scarcity of shining lights in the firmament of music.

INVENTORY OF MUSICAL TALENT

The specific factors that are outlined below as functioning in the making of the artist musician are not the results of arm-chair speculation, but the fruits of years of research and study. In the main, the inventory of musical talent was derived from three sources.

The first source that shed some light on the factors of musical artistry was the examination of children of outstanding musical endowment. These children were subjected to various tests in order to determine what were their outstanding qualities as potential musicians. A concrete case will serve to illustrate this procedure.

Petito Arriola was a noted Spanish musical prodigy. When three and a half years of age he played twenty piano pieces from

memory, having learned these by ear. He could play a selection after two or three hearings, and would also reproduce on the piano that which had been sung to him, and supply the melody with an accompaniment. What he once played he never forgot. He readily improvised on the piano, and his productions of this type showed a marked feeling for form and structure, while his interpretations of musical works showed unusual musical insight. Intellectually, Petito was developed far beyond his age. When six years old he learned to speak German in a few months, and read German and Latin script with ease. He solved problems in addition of two and three figures orally, never having had any instruction. He learned his letters and numbers by spelling out the names of streets on street corners and by reading the numbers on house doors. During the tests that were given him he was constantly on the alert and on no occasion could the purpose of the test be hidden from him. He delighted in the apparatus and wanted to manipulate it. He was very temperamental and restless. On entering a room he seemed to be everywhere at once. At one moment he would be elated, jubilant, and the next moment would come anger and tears, to be followed soon by smiles and joy. On the psychological tests, Petito showed himself to be the possessor of the following musical powers:

1. He could easily judge pitch intervals.
2. He possessed absolute pitch.
3. He had a wonderful musical memory.
4. He could transpose a musical composition with great ease and apparent joy.
5. When a few measures of an improvisation were played for him he would readily continue the musical suggestion and carry it to a logical conclusion. Music seemed to be to him a natural medium for emotional expression.
6. He would reproduce difficult dissonant chords with much ease and with but few mistakes, and he would also easily reproduce a succession of four unmelodic unrelated tones.
7. His ranking in pitch discrimination was very high.
8. He exhibited a keen sensitivity for the purity of intervals.

Another source from which the inventory was derived, was pronouncements of master music teachers on artistic musical production. For instance, Professor Leopold Auer in his book on "Violin Playing as I Teach It," enumerates the following essentials:

A keen sense of hearing is, above all, one of the qualities which a musician needs. One who does not possess it in the highest degree, is wasting his time when he centers his ambitions on a musical career. Of course, one may perfect one's musical hearing if the factor exists in even

a rudimentary form—though the student will have to be quick to improve it by exact attention to the advice given him, and by unremitting watchfulness while he is at work—but there must be a certain amount of auditory sensibility to begin with.

[Furthermore] One of the qualifications most important to the musician is a sense of rhythm. Together with the sense of hearing, it is a *sine qua non* for every one who wishes successfully to devote himself to music. The more conspicuously nature has gifted the young musical aspirant with a discriminating sense of hearing and a strong feeling for rhythm, the greater are his chances of reaching his goal. There is still, however, one more quality which the promising student must possess. It is what the French call *l'esprit de son métier*, the feeling of the professional man for the detail of his profession. He should have, by intuition—by instinct—the faculty of grasping all the technical fine points of his art, and an easy comprehension of all shades of musical meaning.

The third source from which the inventory was obtained was from the comments of great artists concerning their own performances. Thus, according to Elman, the fundamental of a perfected violin technique is perfect pitch:

Many a violinist plays a difficult passage, sounding every note and yet it sounds out of tune. Many a player has the facility; but without perfect intonation he can never attain the highest perfection. On the other hand, anyone who can play a single phrase in absolute pitch has the great and first essential. Few artists, not comparing some of the greatest, play with perfect intonation. Its control depends first of all on the ear. And a sensitive ear finds differences in shading; it bids the violinist play a trifle sharper, a trifle flatter, according to the general harmonic color and the accompaniment; it leads him to observe a difference when the harmonic atmosphere demands it, between a C sharp in the key of E major and a D flat in the same key.

Another factor stressed is tonal quality. On this point Professor Auer expresses himself as follows:

The problem involved in the production of an entirely agreeable tone—that is to say a tone which is singing to a degree that leads the hearer to forget the physical process of this development—is one whose solution must always be the most important task of those who devote themselves to mastering the violin.

Another item emphasized is that of tone inflection. To quote Professor Auer again:

I regard nuance in music as a specific application of Nature's variability of mood and tone to musical ends and aims. Nature is never monotonous—the violinist who realizes the fact, and gives his playing those qualities of nuance, which diversify Nature's every mood and aspect will never play in a stilted, tiresome fashion. His interpretation will never be conceived on a dead level of uniformity.

A further factor mentioned by artists is that of virtuosity or technique. In the words of Mr. Ysaÿe:

At the present day, the tools of violin mastery, of expression technique, mechanism, are far more necessary than in days gone by. In fact, they are indispensable if the spirit is to express itself without restraint, and the greater mechanical demand one has the less noticeable it becomes. All that suggests effort, awkwardness, difficulty, repels the listener.

With this inventory of the tools of musical mastery as determined by master-performers and teachers, let us now see upon what equipments in the make-up of the individual each item is conditioned.

First comes *tone production* which includes *intonation* and *tone quality*. It is evident that intonation depends first of all upon a keen ear—an ear that is sensitive to the fine differences in pitch, an ear that discriminates readily and accurately slight pitch deviations. A person whose pitch discrimination is poor, might play off pitch without being aware of the fault, since he does not hear it. A second equipment functioning in correct intonation is motor or muscular, which is conditioned upon the proper conformation of hand and fingers. Poor motor control, coördination and adjustment mean that a performer might be aware of producing faulty pitch, and yet not be able to make the necessary muscular adjustments to correct the fault. The fingers refuse to obey the dictates of the ear. It is only when ear and muscles are both keenly sensitive and working hand in hand that correct intonation is possible.

Tonal quality, like intonation, depends upon sensory as well as motor capacity. The ear must be sharply sensitive to differences of timbre before the hand can produce them. In other words, when the performer does not feel a need for a singing tone or his conception of a singing tone is crude, the hand naturally will not produce any better effect than the ear calls for. On the other hand, the ear might call for a beautiful tone, but the hand be unable to produce the desired effect because of muscular defects. The items, then, that function specifically in the production of tonal quality are first of all, an ear sensitive to timbre, and the muscular control that enables the performer to produce the desired effect.

The second large factor is *tone inflection*. This implies the ability to produce such musical effects as piano, forte, crescendo, diminuendo, and all other intensity variations without which a performance is dull and monotonous. The factors upon which the production of these effects is conditioned are, as in the previous

cases, a sensitive ear, an ear that can detect very fine dynamic inflections, and secondly, fine muscular sensitivity plus coördination of ear and hand.

The third factor is *phrasing*. The phrase is the structural and æsthetic unit of music; the interpretation of a musical composition rests upon the performer's conception and rendition of the constituent phrases. As the phrase, so the entire composition. Now, a phrase is a rhythmic unit, made up of a sequence of tones of varied pitches, durations, all combining to produce a symmetrical, balanced, æsthetic whole and yet also arousing an expectation for a sequential phrase. Each phrase has an individuality all its own, and yet is not sufficient unto itself. It is an individual in a society of individuals, having its own earmarks, its distinguishing characteristics, and yet depending for its full realization upon the other unities or individuals that constitute the composition as a whole. It must stand out by itself and yet be submerged in the whole. Furthermore, some phrases are more important than others, have a more important place in the composition than others. From the point of view of phrasing, then, an artistic rendition is conditioned upon (1) the performer's musical understanding of, and his æsthetic response to, the musical composition as a whole; (2) his evaluation of the constituent phrases of the composition as regards their relative importance and significance; (3) his æsthetic response to the individual phrase; (4) his response to every tone in the phrase as regards its intonation, duration, intensity, timbre, consonance; (5) his ability to produce the above effects.

The fourth factor is *virtuosity*. Deduced from the expressions of artists, the following specific equipments are the *sine qua non* for an adequate technique: muscular control and coördination, speed, accuracy, flexibility, precision, (having the right finger in the right place at the right time), unrestrained movements of arm and wrist.

We are now in a position for a schematic inventory of musical talent. The inventory will consist of two types of factors—primary factors and secondary factors. By secondary factors are meant those capacities or powers that are of value only provided the primary factors are present.

PRIMARY FACTORS

1. Acoustic Sensitivity.

As has already been noted, the first general requisite of musical talent is a keen ear. The potential musical artist must be

keenly sensitive to minute variations in matters of pitch, intensity, duration and consonance. Without a keen ear for these factors his performance may be faulty in such vital artistic effects as perfect intonation, a singing tone, a tone of varied dynamic contrasts, or intensity inflections, and a fine rhythmic balance and symmetry. The specific factors on auditory sensitivity then for which tests have been devised, and for which the prospective musical artist should be tested are as follows: *a.* Pitch discrimination; *b.* Intensity discrimination; *c.* Time discrimination; *d.* Consonance discrimination. These four items form the very basis of musical talent. Where there is no keen acoustic sensitivity to these four attributes of tone that constitute the basic material of music, any degree of artistic musical performance is impossible.

2. Musical Sensitivity.

Under this general heading function the following specific musical items: absolute pitch, relative pitch, tonal memory, tonal sequence, and rhythm. These factors underlie the general musicianship of the person. A person's response to these items is an indication of the degree of his æsthetic sensitivity to the material of music, both melodic and harmonic.

3. Musical Virtuosity.

The factors thus far mentioned indicate the musical constitution of the mind as a whole. The powers tested form the basic conditions in the making of a musical artist, for they determine whether the prospective performer possesses to a required degree the essential sensory and æsthetic equipment which will enable him to have something to say through the medium of his instrument or voice. But one most essential general factor functioning in musical artistry still remains, namely, granted that the individual possesses the musical capacities already enumerated to a marked degree, does he also possess natively the muscular equipment which will enable the musical mind to express itself articulately? Musical expression is conditioned basically upon adequate technical equipment, for where there is no technique, there can be no art. Technique is largely a matter of native muscular equipment. It has been established experimentally that not only are there measurable differences between the reactions of the several fingers in speed and accuracy for the same person, but that there are very marked individual differences, so that there are persons who with unlimited practice can never attain the speed nor the accuracy which others show at the very beginning. Motor

capacities on which technique is based remain fairly constant into old age under normal conditions.

SECONDARY FACTORS

1. Intelligence.

We have evidence that in intelligence the musically talented person ranks above average. Specifically, he has a quick comprehension, a retentive memory, wide interests, power of concentration, ambition, alertness, originality and conscientiousness. The implication is that the possession of musical capacities above the average carries with it a high degree of general intelligence. This seems to be a fortunate provision of nature, that he whom she endows with musical powers, shall also possess sufficient intelligence to develop these powers to the utmost point of perfection.

There are, however, several specific phases of general intelligence that function more directly than others in the making of the musical artist. The first of these is the power of musical reflection. The artist must be able to think clearly and deeply on all matters pertaining to music; to possess insight to a marked degree into human nature as it functions in music, and to broaden his outlook on his art by bringing to bear upon it the spheres of literature, art and science.

Perhaps only second to the power of musical reflection is the capacity for musical adaptation. This refers to the ability of the artist to adapt himself and his art to the particular needs of a particular situation. An illustration of the significance of this point is the relative success of different artists with the public. There are some artists whose success is limited to a certain sphere or section of society. Thus one artist succeeds only in interesting the highly musical. He is a musician's musician, and to that extent limited in his influence. Another succeeds only with the musical plebeian, his standing with the highly musical public not being very high. A third succeeds with all types and kinds of hearers. This means that the third type of artist is more adaptable to all sorts of conditions and to that extent possesses more intelligence. Let us take the specific matter of program making. While one artist seems to possess unusual intuition in the selection and grouping of the numbers of his programs and succeeds in every instance in carrying his audience with him and "putting across" every number on his program, irrespective of the type of audience, another has to depend more upon one part of his program getting across with one section of his audience, and another part with another section. The first artist plays music, the second plays

for his audience. There are other instances illustrative of this difference of musical adaptation, as, for instance, in that there are artists who "sell" themselves *plus* their music to the audience, while there are others who sell only their music.

2. Musical Memory.

More than any other profession, the musician must have a dependable memory, particularly for tones. Contrary to popular belief, it is not true that a slow learner retains the learned material for a longer period than a fast learner, but there are indications that the opposite is true, namely, that the more rapid the acquisition, the longer the retention. Accuracy of memory and rapidity of acquisition are indispensable assets to the artist, for not only must he have at his finger-tips a large and extensive repertoire, but must also be able to depend upon his memory in order not to encounter embarrassing situations at crucial moments.

3. Will Power and Resolve.

Many a potential musician falls by the wayside because of the lack of sufficient will-power to submit to the grilling discipline demanded for artistic perfection. The lives of composers and artists supply ample evidence of the numerous difficulties and obstacles that are encountered by those who wish to serve the cause of art, and it is only the sternest and boldest that can survive.

4. Self-confidence.

While over-self-confidence makes the braggart, and is often the sign of a lack of the possession of the genuine article, the lack of sufficient self-confidence has, on the other hand, nipped in the bud many a promising talent.

5. Temperament.

The musically talented person is temperamental, and follows the sway of feeling, rather than that of cold reasoning. He is highly sensitive to all types of manifestations that are beautiful, and feels the need and urge for a medium of emotional expression. He feels a drive to become familiar with the life-labors and purposes of the great masters of art, literature, and particularly the masters of music.

6. Early Appearance of Talent.

It is noteworthy that musical talent, in contrast with talent for other arts, makes its appearance in early youth. Among outstanding musicians, there is hardly one whose talent manifested itself first in late youth. And what is still more noteworthy and significant is that the earliest manifestation of talent is technical

equipment, virtuosity, and it is only later that the power of interpretation makes its appearance, and latest of all, creative power. Although full maturity of artistic powers seldom is reached before the age of 20, nevertheless indications of the possession of musical capacities appear at a very early age. The muscular equipment in particular manifests itself early and necessarily so, since the foundation for technique must be laid when the muscles are still in a pliable stage. In this respect, then, nature has provided us with a symptom of talent of which we should take full advantage.

TESTS OF MUSICAL TALENT

Tests of Acoustic Sensitivity¹

Pitch discrimination

Time discrimination

Intensity discrimination

Consonance discrimination

These tests measure the keenness of the ear in matters of pitch, intensity, duration and consonance. They answer the following questions:

1. What is the smallest difference in the *pitch* of two tones to which the ear is sensitive?
2. What is the smallest difference in the *intensity* of two tones to which the ear is sensitive?
3. What is the smallest difference in the *duration* of two tones to which the ear is sensitive?
4. What is the smallest difference in the *consonance* of two tones to which the ear is sensitive?

Pitch Discrimination. Pitch discrimination is measured by a series of eleven tuning forks tuned in a differential series. The standard fork has a pitch of 435 d. v. (double vibrations per second), and the 10 increment forks vary from the standard fork by the following steps: $\frac{1}{2}$, 1, 2, 3, 5, 8, 12, 17, 23, and 30 d. v. respectively. At the level of 435 d. v., which is "A" above middle "C" on the piano, one vibration is equal to approximately $\frac{1}{54}$ of a tone. The procedure in giving the test with the tuning forks is as follows: The standard fork and one increment fork are sounded in quick succession into a resonator, and the listener responds with a judgment as to whether the second tone is higher or lower than the first. Each increment fork is sounded 10 times with the standard fork, and the point at which the person fails to make at least 7 out of 10 correct judgments is taken as his threshold

¹These tests were devised by Dr. Carl E. Seashore and are recorded on phonograph disks.

of pitch discrimination. This means that below this point both tones appear of like pitch to the listener.

Intensity Discrimination.

In this test two tones having the same pitch are sounded in quick succession, the second tone differing from the first in intensity. The listener is asked to state whether the second tone is stronger or weaker than the first. The difference in intensity between the two tones gradually diminishes until a very slight intensity difference is reached.

Time Discriminations.

In this test the listener hears three clicks, marking off two time intervals. The second time interval is always either longer or shorter than the first, and the person is asked to make a judgment as to the relative duration of the second interval. The difference in duration between the two time intervals is at first quite marked, and is gradually diminished to a very fine point.

Consonance Discrimination.

In this test the listener hears two combinations of two tones each. The combinations differ from each other in blend, smoothness or fusion. The person is asked to state whether the second combination is better or worse than the first, using as a basis for his judgment the relative degree of fusion of the two tones, and not his feelings of like or dislike, or pleasantness. As in the previous tests, the difference in the consonance of some of the combinations is quite marked, while in others it is exceedingly slight.

High standing in these tests means that, provided the individual possesses the necessary æsthetic background and motor equipment, he or she will be able to sing or play with good intonation, will be able to produce delicate tonal shadings and keep good time. Conversely, low standing in these four specific capacities means that a person is probably lacking in the primary essentials of talent.

TESTS OF MUSICAL SENSITIVITY¹

Absolute Pitch	Tonal Memory	Tonal Sequence
Relative Pitch		Rhythm

These are tests of general musicianship. The person's ranking in these tests indicates as a whole the degree of his æsthetic response to the structural material of music. The specific problem with which these tests are concerned is the following: Granted that a person possesses the acoustic bases for effective musical expression,

¹These tests, with the exception of the one on tonal memory, which is a Seashore test, were devised by the writer.

is his emotional and intellectual reaction to music of a type indicating that he also has something to express?

Absolute Pitch.

Absolute pitch is in itself probably not of basic significance musically, since one might be highly musical without having absolute pitch. But the possession of absolute pitch, on the other hand, is almost invariably an indication of the possession of other fundamental musical capacities, and is, therefore, of high diagnostic and prognostic value.

No standard test for absolute pitch has as yet been devised. It is, nevertheless, feasible to determine a person's status in this unique musical power to a degree quite sufficient for general musical purposes. A general test for absolute pitch may assume various forms of rigidity. In its severest form it involves the ability to recognize immediately the absolute pitch of a given tone, or to produce vocally the correct pitch of a specified tone. (It should be borne in mind that "correct pitch" is used here in its musical connotation, that is, naming a tone as G, A, C, etc., and does not refer to the exact vibration frequency of a tone. While it would be psychologically interesting to determine small individual variations in the degree of absolute pitch, the musical significance of such differences would probably be very slight.) A person who can name correctly the tones in a series of ten or more tones as sounded on the piano, and name the constituent tones in five or six common chords, may be put down as possessing one hundred per cent absolute pitch.

A form of less rigid manifestation of absolute pitch is as follows: A tone is sounded a sufficient number of times to make a strong impression upon the hearer. Usually five or six repetitions of the tone should be sufficient. The experimenter then engages the subject in a conversation for about five minutes, after which a second tone is given, and the person is asked to state whether the tone last heard is the same, higher, or lower than the first tone. Or, instead of sounding the second tone, the person is asked to reproduce the given tone from memory. This procedure should be repeated at least ten times, and if the person either recognizes or reproduces the given tone correctly each time in the ten trials he may be considered as possessing an average degree of absolute pitch.

Relative Pitch.

This is a test of one's power to judge the difference between two successive pitch intervals as to their distance apart. This capacity has been found to be a fairly certain criterion of

musicalness. We are concerned here not so much with the results of training, but rather with a native disposition for the judgment of pitch relationships. Most persons can, with sufficient and adequate training, learn to judge musical intervals with fair accuracy, but the degree to which this ability is acquired depends on native equipment, and this native equipment can be determined before training. The test may assume various forms, but principally two: (1) The experimenter plays in succession two different tones, followed by another two tones, and the person is asked to state whether the pitch interval between the second two tones is larger or smaller than the pitch interval between the first two tones. (2) The experimenter sounds two tones in succession, for instance, C—F. The person is then given a certain tone, let us say E, and asked to produce a second tone whose pitch distance from E is as far as is F from C, or in other words, to reproduce the given interval, using a different tone for a basis.

The standard test consists of sixty pairs of intervals grouped into six series of ten pairs of intervals in each series in the following scheme in order of difficulty:

Series A. Comparison of two intervals of opposite direction, with second tone of first interval in common with first tone of second interval.

Series B. Comparison of two intervals of same direction, with first tones in common.

Series C. Comparison of two intervals of same direction, with second tones in common.

Series D. Comparison of two intervals of opposite direction, no tones in common.

Series E. Comparison of two intervals of same direction, no tones in common.

Series F. Comparison of two intervals of opposite direction, with first tones in common.

Tonal Memory.

In this test a series of tones is played and immediately repeated, except that one of the tones is changed on repetition. The listener is asked to indicate the number of the changed tone. The test begins with a two-tone series, and ends with a six-tone series.

Tonal Sequence.

This test was designed to reveal a person's sensitivity to a melodic line. A melody may be defined as a succession of tones differing from each other in pitch and duration, and giving the effect of an æsthetic unity. That is, the tones as they succeed each other seem to belong to each other, to give the feeling of relationship, one tone seeming to follow and to grow out of the

preceding tone, all falling into a definite rhythmic pattern, and giving the effect of balance, unity, variety, and completeness. Here we have the several factors of tonal sequence, firstly, the effect of belonging togetherness; secondly, the effect of balance, rhythmic sequence, or phrasing; thirdly, the effect of unity and variety; and finally, the effect of finality, or of coming to rest. In testing this sensitivity, two procedures may be followed: (1) A brief simple melody of a marked rhythmic outline is chosen. The experimenter sings the first phrase of the melody until the listener has fairly well memorized it. The person is then asked to make a judgment as to the relative merits of four possible endings to the unfinished melody. The four endings are graded according to melodic value, one of the endings being the original.

The standard test consists of four two-phrase melodies, all standard compositions. For the second phrase of each melody there are three alternative phrases as possible endings, in addition to the original ending. Each of the three alternative phrases is inferior to the original second phrase as an ending, one being just a shade poorer, another noticeably poorer, and the other entirely inappropriate as an ending. The listener is asked to evaluate the relative appropriateness of the four endings. The four melodies are arranged according to difficulty, the most obvious being placed at the beginning, and the most complex at the end, of the test.

Rhythm.

This is a test of one's sensitivity to slight variations in rhythmic patterns. The test consists of twenty-five pairs of monotonic rhythmic phrases, each phrase containing two fairly distinct and in some cases entirely alike rhythmic patterns. The second phrase of each pair is entirely like the first phrase, excepting that a slight change occurs in the duration of one of the constituent tones of the first or second pattern, without, however, destroying the rhythmic sequence of the phrase. The rhythms are arranged in a scale of increasing difficulty as to length, similarity of the two motives, complexity of meter, and minuteness of variation. The rhythms were chosen from standard musical compositions instead of being arbitrarily devised by the experimenter. The subject is called upon to make a judgment as to whether the second phrase is the same¹ or different from the first, and, if different, whether

¹Although there is always a change in the second phrase, this procedure was adopted as a precautionary measure, because it was found, on preliminary investigation, that some of the brighter subjects would, after listening to the first few phrases, evolve a scheme that enabled them to obtain high scores with least effort. Thus, they would listen only to the first pattern of each phrase and conclude, e. g., that if the change did not occur in the first pattern of the repeated phrase, it must be in the second.

the change occurs in the first or second patterns of the repeated phrase.

THE RELIABILITY OF THE TESTS

When the psychologist comes to the musician with a proposal that he use scientific tests for discovering and measuring musical talent, the musician is fully justified in demanding that the psychologist give adequate answers to questions like the following: What evidence have you that your tests are valid, or in other words, to what extent can you show that the tests can be relied upon as a basis for predicting probable attainment? Do the tests indicate not only the amount of talent possessed by the individual, but also talent for what instrument, as well as the weak and strong points in the talent?

The investigation as to the validity of the tests was made possible through the generous coöperation of several music-teachers of Pittsburgh. The teachers were asked to permit the writer to give the tests to several of their pupils selected by them, some of their most talented, some of their least talented, and some between the two extremes. Altogether, ten pupils were used. At the time the tests were given, the writer knew nothing about the status of these boys and girls as to degree of talent or accomplishment, excepting that the ten pupils represented various degrees of endowment and attainment. A report was issued for each pupil, giving his ratings in the tests, and on the basis of the test-results a prediction was made as to the pupil's probable accomplishment, given proper instruction and adequate application, in six factors of artistic musical performance namely: intonation, tonal quality, shading, variety in performance, phrasing, time and rhythm. A blank was then sent each teacher, asking for an evaluation of the actual attainment of the pupil in these factors. The purpose of this procedure was to test the predictive value of the tests by determining the degree to which actual accomplishment, as judged by the teacher, would agree or disagree with the predictions of accomplishment as based upon the test results.

The procedure here used is fully justified in view of the nature of musical talent. In the first place, we have seen that musical attainment is based ultimately on the degree of native endowment, and therefore, the amount of benefit that a pupil derives from instruction, as well as his rate of progress, should be in direct proportion to the amount of talent possessed, given adequate instruction and proper application. Although the soundest

procedure would probably be to follow the relative development of several children who had taken the tests before the beginning of training, nevertheless, the difference between that procedure and the one here adopted is very slight. If the non-talented, the somewhat talented, and the markedly talented, each profit by instruction according to degree of endowment, the difference in attainment is in itself a measure of endowment, and the tests, if basic and valid, should reveal as much difference in capacity after several years of instruction as existed before the beginning of training.

The objection that the type of teaching received has an effect upon the degree and type of accomplishment was obviated here by making comparisons only between the pupils of the same teacher and not between pupils of one teacher with those of another.

In the accompanying Table I, the reader will find a summary of the ratings of the tests and those of the teacher for each of the items plus an estimate from both sources as to the pupil's talent as a whole. The teacher and the investigator both used the following scale of ratings: very inferior, inferior, poor average, below average, average, above average, high average, superior, very superior.

In estimating the significance of the figures in the table in their bearing upon the validity of the tests, the reader should bear in mind that there was room for divergence between the teacher's ratings and the test ratings in five directions, as follows: (1) The disagreements between the two ratings might be very extensive and numerous, (2) extensive and few, (3) of small extent and numerous, (4) of small extent and few, and (5) total agreement. Thus, for any one of the pupils, the teacher's ratings and the predictions based upon the tests might be in perfect accord for all seven items, or they might disagree to the extent of nine grades for all the items, or there might be perfect agreement on some and various degrees of disagreement for others. The extent and frequency, then, of the disagreements ought to serve as a measure of the validity of the tests, the smaller and the fewer the disagreements, the more valid the tests.

A study of this table gives us the following interesting and significant results.

For intonation there is complete agreement between tests and teacher for seven of the ten pupils, while for the other three pupils there is a disagreement to the extent of one grade for two of the pupils and two grades for the other. For the next item, tonal quality, we have complete agreement for eight of the pupils

and disagreement of one grade for two. For tonal shading there is agreement for seven of the pupils, and for the other three, a disagreement of one grade. For variety of performance there is complete agreement for six pupils, disagreement of one grade for three and two grades for one. For phrasing there is complete agreement for seven pupils, disagreement of one grade for two, and two grades for the other. For time and rhythm there is complete agreement for eight pupils and disagreement of one grade for the other two. For talent as a whole there is agreement for six pupils and disagreement of one grade for the other four.

Summarizing these results, we note that out of a total of seventy evaluations, we have forty-nine complete agreements between teacher and tests and twenty-one disagreements, and that of these twenty-one disagreements, eighteen are only to the extent of one grade, and three of two grades.

Here, then, is a forceful answer to our first question, concerning the validity of the tests. This large preponderance of agreement and the very small extent of the few cases of disagreement between the predictions made on the basis of the tests as to accomplishment and the actual attainment after several years of study, shows quite conclusively that in so far as the extensive and intensive examination of these ten pupils is concerned, the tests are highly dependable as a measure of the probable degree of attainment within the reach of the pupil, given proper training and adequate application.

Our second question, namely, whether the tests indicate not only the amount of talent possessed by the pupil, but also talent for what instrument, as well as the strong and weak points of the talent, we shall best answer by studying the accompanying talent chart for six of the ten pupils. (Table II.)

The talent chart is a convenient form by means of which to represent a person's standing in the specific capacities measured. In the charts the name of the factors measured is given on the left hand and the person's ranking in each capacity at the top. The unit of measurement is known as the percentile ranking, a sort of universal measure to represent the results from different kinds of measurement in common and comparable terms. If we have the records of any measurement for one thousand persons or more, we may arrange those records in the order of excellence for the purpose of making a measuring scale. If the group has been fairly selected so as to be representative, we may divide it into one hundred units, the lowest unit being one, and the highest one

hundred, all the intervening cases used being arranged in the order of excellence between these extremes, the average being fifty. Since the scale is arranged in the order of rank on the basis of one hundred, we call it percentile ranking. That is, it enables a person to say quantitatively that his capacity is, for example, average or seven per cent from the bottom, or seven per cent from the top, or any other ranking indicated.

Now, what do these charts tell us about the talent of these pupils as a whole, for what musical instrument the talent is best suited, and what are the weaknesses and the strong points of each pupil?

In the first place, we note from these charts that pupils A and B possess very superior musical talent as a whole, A ranking in all the capacities at the very top and B ranking very superior in most of the capacities. C possesses superior talent as a whole, since he stands far above average in most of the items. D is somewhat above average in talent as a whole, while E is about average, and F below average. In these six pupils, then, the measurements indicate the extremes of talent, from very superior to poor, as well as the grades of talent between the two extremes.

In the second place, what do these charts tell us about the instrument for which each pupil is best fitted? It is quite evident that pupil A will do well on any instrument. B's talent, likewise, is suited for any instrument, since the capacities in which he ranks low function as much in one instrument as in another. C also would do as well on one instrument as on another, although, due to his ranking in pitch and consonance, the piano would be more advisable than the violin. His intonation on the latter instrument, particularly in double stops, would probably be somewhat dubious. D, likewise, would probably be safer on the piano, or on any other instrument where the tone is mechanically fixed, than on the violin, because of his standing in pitch, and particularly in consonance. E, as is quite evident from his ranking in pitch, had better entirely keep away from any instrument where the tone is not mechanically fixed. If this person is to have instruction on any musical instrument, it would certainly be advisable that the piano be chosen. Likewise with F, the little talent that he possesses, which might enable him to play sufficiently well for home circles and personal entertainment, had better choose the piano.

In the third place, what do the charts tell us about the relative weak and strong spots in each talent? We note that A is evenly strong in all the capacities, while B is either very high or very poor, mostly very high. B's weak spots are very vital, in that he

falls low in all the powers that function in phrasing, namely, intensity, duration and rhythm. In phrasing, B's performance would always be faulty, although his marked superiority in the other items might overbalance that weak spot, but he will never overcome it entirely. He would never make a satisfactory ensemble player. C's weak spot is consonance, a factor that does not function very vitally on the instrument for which he is best suited, namely, the piano, and should, therefore, not obstruct his progress, particularly since his æsthetic response to music is uniformly superior. D, whose weak spot is also consonance, should not suffer severely on account of this deficiency on the instrument for which he is best fitted, since his standing in the æsthetic factors is satisfactory as a whole. E's weak spot is very vital, namely, pitch, and he is also weak in duration. F needs no comment.

In these measurements then we find answers to the three important questions about the pupil's musical talent, namely, how much talent does he possess as a whole, for what particular instrument, what factors need special care and attention, and what factors can be left to take care of themselves.

Space forbids our entering into detail concerning the specific values of these measurements to parent, teacher, music student, and educator. Briefly, these values are as follows:

(1) How much musical talent does the child possess? What will the child accomplish by private lessons and for what kind of music education is he best fitted?

(2) Should one plan for a professional career in music? This involves a more comprehensive examination than is required to determine whether the child should take music lessons for amateur attainment. By making a thorough inventory of the degree to which a person is natively endowed with the basic musical capacities that have been found indispensable for the pursuit of a successful professional musical career, a prediction can be made regarding the probable degree of musical accomplishment that one may expect to attain.

(3) What is the cause of the difficulties encountered by a music student? The pupil who does not get along well with his work in music, and the professional musician who does not meet with artistic success, is enabled to ascertain the probable source or sources of the difficulties.

(4) School surveys of musical talent. What children should be encouraged to make music a vocation? How should children be classified for music instruction in the school? The function of the music-survey in schools is to discover unusual musical talent and to afford a basis for the classification of pupils for general music instruction.

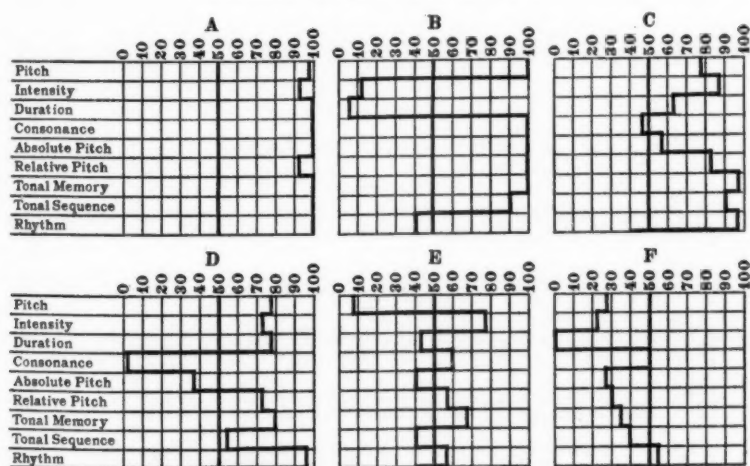
TABLE I

	0	1	2	3	4	5	6	7	8	9
Intonation.....	7	2	1							
Tonal Quality.....	8	2								
Tonal Shading.....	7	3								
Variety of Performance.....	6	3	1							
Phrasing.....	7	2	1							
Time and Rhythm.....	8	2								
Talent as a Whole.....	6	4								

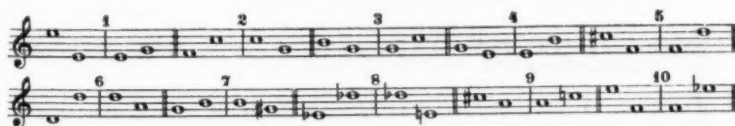
Table showing Range of Agreement between Test Ratings and Teacher's Ratings.

(Figures 0-9 represent the possible extent of a disagreement between the two ratings. 0 means no disagreement; 1, disagreement of one step; 2, disagreement of two steps, etc. The predictive value of the tests is indicated by the clustering of the figures in columns 0, 1 and 2. If the tests were unreliable, the figures would be scattered all over the nine columns.)

TALENT CHARTS (TABLE II)



RELATIVE PITCH TEST





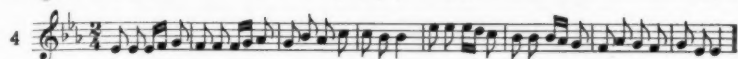
TONAL SEQUENCE TEST

Melody 1

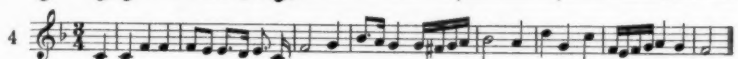
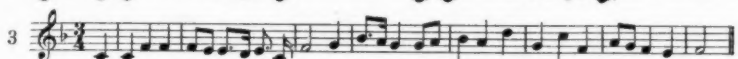
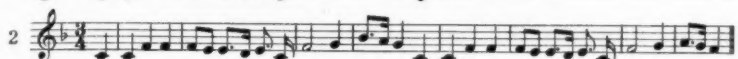
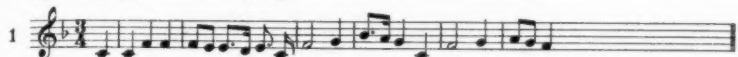
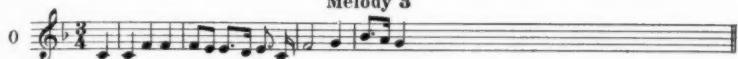


Melody 2

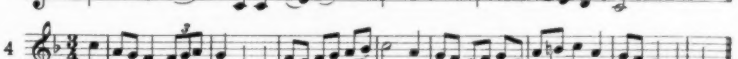
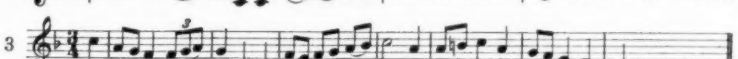
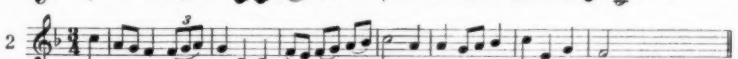
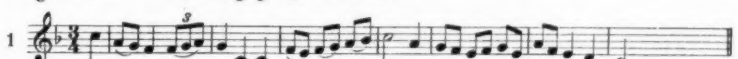
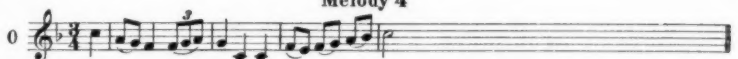




Melody 3

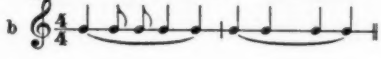
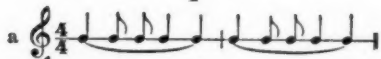


Melody 4

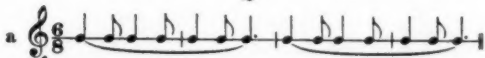


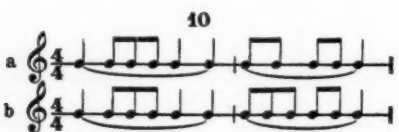
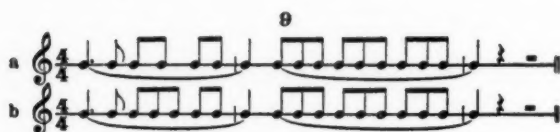
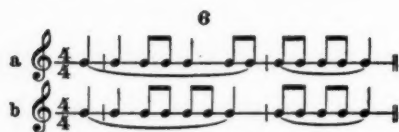
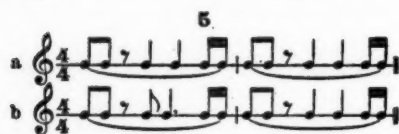
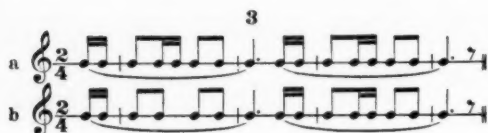
RHYTHM TEST

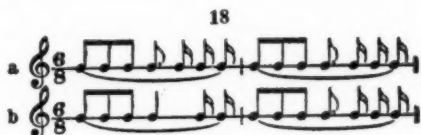
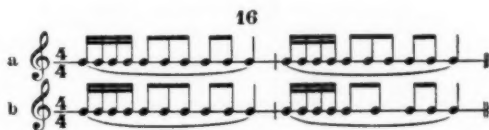
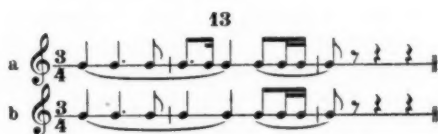
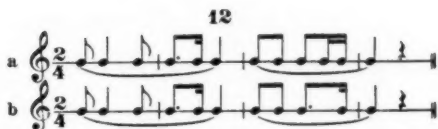
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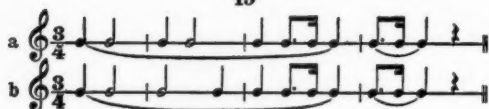
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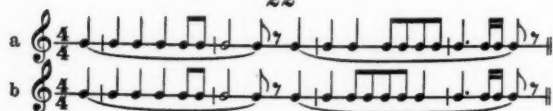
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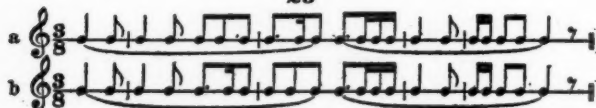
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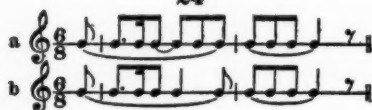
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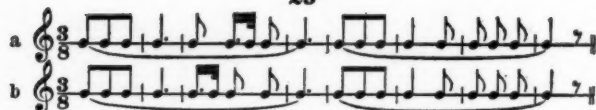
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SOME PROBLEMS OF BALLAD PUBLICATION

By ARTHUR KYLE DAVIS, JR.

FOR the past twenty-five years lovers of the ballad have been conducting a very spectacular rescue of the ancient songs still surviving in America. In the several ballad regions of the country, the work of collecting is now nearly complete, and those responsible for the collections are proceeding to publish their material. Several books of ballads and folk-songs have already appeared. Others are to appear shortly. At such a time many problems are arising to vex the ballad-editor and to interest followers of the ballad-quest the country over. It is fitting that some of these problems should be here discussed.

I propose, then, to write brief notes on each of five problems of ballad publication that promise interesting discussion, and to examine recent editorial practice in solving these problems, which are

- (1) the problem of music publication,
- (2) the problem of ribaldry,
- (3) the problem of artificial geography,
- (4) the problem of patriotism, and
- (5) the problem of academic *versus* popular interest.

These are, of course, only a few of the problems which confront the ballad-editor, and there is no claim that the ensuing discussions shall exhaust even these.

THE PROBLEM OF MUSIC PUBLICATION

One of the most troublesome problems of ballad publication is presented by the music. The trouble arises not only from the printer, who, whatever the music in his soul, is appalled at the idea of putting it in print. (And, be it said in his defence, few things can be more arduous and technically complicated for the average printer than the printing of music.) Nor does the trouble arise merely from the fact that most ballad-editors are specialists in the literary side of the ballad, not in its musical aspect, so that they must find assistance, competent assistance,

to deal with the music for them. These difficulties are real enough, but they are not the whole story.

The essential difficulty lies in the nature of the ballad itself—that it is both a literary and a musical form (“a story told in song,” or “a song that tells a story”), and that the audience to whom in its published form it would appeal, varies all the way from musical experts to musical ignoramuses, from folk-lore specialists to that tyrannical antithesis to specialists of all sorts, the general reader.

It was doubtless with an eye on this general reader (or perhaps to accord with the standard of price adopted for the Modern Student's Library) that Miss Louise Pound ignores the music of the ballad in her *American Ballads and Songs*.¹ Perhaps for similar reasons (or because of a preoccupation with sociology) Messrs. Odum and Johnson in *The Negro and His Songs*² give us not a single melody. And even Professor Mackenzie's *The Quest of the Ballad*³ excludes all ballad-tunes—a lack for which not all his grace of style or charm of treatment can quite compensate. With the tunes omitted, one finds not songs, only song-words, not ballads, only ballad-words.

No lover of the ballad will regard the total suppression of its music (necessary or wise as such suppression may have been in a given instance) as the ideal of ballad publication. The late Cecil J. Sharp declares that “it is greatly to be deplored that the literature of the ballad has, in the past, attracted so much more attention than the music. Properly speaking, the two elements should never be dissociated; the music and the text are one and indivisible, and to sever the one from the other is to remove the gem from its setting.”⁴ And the late C. Alphonso Smith concludes his article on *Ballads Surviving in the United States*⁵ with these words:

The truth is that the ballad heritage of the English-speaking race has been studied as poetry but not as song. Yet it is as song that the ballad was born and it is as song that it survives.

And Miss Pound herself declares that

the salvage of melodies is desirable; for folk-music, like folk-literature, has its interest and its distinctive ways. Generally the melody and the

¹Charles Scribner's Sons. New York, 1922.

²University of North Carolina Press. Chapel Hill, 1925.

³Princeton University Press. Princeton, 1919.

⁴*English Folk-Songs from the Southern Appalachians*. G. P. Putnam's Sons, 1917 Introduction, p. xii.

⁵THE MUSICAL QUARTERLY, JANUARY, 1916.

words are so associated in the minds of the singers that the one cannot be recalled without the other. The song is the life of the words; the two are not to be separated. . . . In America, at least, pieces do not seem to be continued in tradition through recital or chanting. They persist because they are sung. It is the music, however it fluctuates, which keeps them alive.¹

Yet when one sees this doctrine put into practice, as in the publication of *English Folk-Songs from the Southern Appalachians*, by Mrs. Campbell and Cecil J. Sharp, the result is by no means entirely gratifying. It is essentially a book of music, though the words of songs are also given. No text is printed except as music, the words interwoven with the music. For the musician this is admirable enough, but it is hard to imagine a reader without musical education being undismayed by the hieroglyphic obscurity of musical symbols and persevering through the verbal interlineations. He would almost certainly pick up another book.

So the problem is how to give the whole ballad—words and music—without scaring off the non-musical reader, who is deserving of some consideration as a ballad-appreciator even if he did not also represent so large a proportion of potential readers.

Wisdom with respect to the publication of ballad music seems to consist, then, as in many other matters, in a compromise between the total suppression of the melodies on the one hand, and on the other, allowing the tunes to determine the form of the book and thus endanger the interest of all readers not musicians. Professor Cox's *Folk-Songs of the South*² is an example of such a compromise. Here some tunes are given, but they are relegated to the back of the book and their number in relation to the total number of folk-songs printed (29 to 178) is appallingly low. Professor Reed Smith's *The Traditional Ballad and its South Carolina Survivals*³ shows an interesting variation in the handling of ballad music. A simple notation of the air, without interwoven words, appears at the head of each ballad and on the same page with it. This emphasizes the inseparability of words and music and at the same time relieves the unmusical reader of ocular gymnastics over staves, bars and notes. Miss Dorothy Scarborough's *On the Trail of Negro Folk-Songs*⁴ introduces a further refinement in music publication. Airs and interwoven words are boldly interpolated in her running narrative and commentary.

¹*American Ballads and Songs*. Charles Scribner's Sons, 1922. Introduction, pp. xxvi-xxvii.

²Harvard University Press. Cambridge, 1925.

³Bulletin of the University of South Carolina, No. 162, May 1, 1925.

⁴Harvard University Press. Cambridge, 1925.

Since there is abundance of reading matter between them, these musical interludes are not apt to alienate the general reader, and their appositeness is sure to charm the musical reader. But this method is applicable only where there is accompanying discussion as an allurement to the reader. Mr. Rickaby¹ interweaves words and music of the first stanza at the head of each ballad and song of the Shanty-Boy, then repeats the first stanza without music along with the rest of the song. In this way the music may be skipped without loss of the words, or the two may be united, as the reader prefers.

A further departure in music-presentation is found in that already large group of publications which, in addition to the texts and tunes of the songs, furnish pianoforte or other accompaniment. This accompaniment, of course, is no part of the folk-song, but is rather an embellishment designed to make the song available in convenient form to a larger public, in the musical home or on the concert-stage. Cecil J. Sharp before his death in 1924 published with musical accompaniment twelve of his *American-English Folk-Songs*² and intended to continue the series with other publications. This and other like collections³ are valuable in diffusing knowledge and appreciation of folk-songs, but it must be remembered that in such publications the musician has added something which does not strictly belong to the folk-song. His purpose, a legitimate and useful one, is popularization, and his work must not be confused with that of the more "scientific" collector and editor.

The solution of the musical problem lies, of course, in the intention of the editor or publisher and in the audience to whom he would appeal. If an editor like Miss Pound wishes to ignore the music of her songs in the interest of a wider reading public, she has, of course, a perfect right to do so. And if editors like Loraine Wyman and Howard Brockway⁴ wish to make a musical appeal, that, too, is entirely proper. But the ideal of ballad publication would seem to lie somewhere between these two

¹Franz Rickaby: *Ballads and Songs of the Shanty-Boy*. Harvard University Press, 1926.

²*American-English Folk-Songs* Collected in the Southern Appalachians and Arranged with Pianoforte Accompaniment by Cecil J. Sharp. First Series. G. Schirmer, Inc. (and G. P. Putnam's Sons), New York, 1918.

³To this category of collections with musicianly accompaniment belong *Mountain Songs of North Carolina* by Susannah Wetmore and Marshall Bartholomew, *Bayou Ballads* by Mina Monroe and Kurt Schindler, and *Songs from the Hills of Vermont* by Edith B. Sturgis and Robert Hughes, all published by G. Schirmer, Inc., New York; and *Eight Negro Songs* (from Bedford Co., Virginia) by Francis H. Abbot and Alfred J. Swan, published by Enoch & Sons, New York.

⁴*Lonesome Tunes, Folk-Songs from the Kentucky Mountains*. New York, 1916.

extremes, as recognized in varying degrees by Mr. Cox, Miss Scarborough, Mr. Smith, Mr. Rickaby, and others.

THE PROBLEM OF RIBALDRY

I know that in bringing this matter forward I tread upon delicate ground. But it seems to me to be a problem which the editors of ballads must sooner or later face, and perhaps their answer may be different from the present usage.

The reader of most recent ballad-collections is reminded of Sidney Lanier's words: "I know that he who walks in the way these following ballads point will be manful in necessary fight, fair in trade, loyal in love, generous to the poor, tender in the household, prudent in living, plain in speech, merry upon occasion, simple in behavior, and honest in all things." True as this may have been of Lanier's ballads, it is not true of the ballad in general. Neither human nature nor the ballad-form has experienced a complete change of heart since Elizabethan days when ballad and drinking-house enjoyed a sort of comradeship and when enemies were *balladed* in terms no delicate ear should hear. Writes Massinger in the *Parliament of Love*:

I will have thee
Pictur'd as thou art now, and thy whole story
Sung to some villainous tune in a lewd ballad,
And make thee so notorious in the world,
That boys in the street shall hoot at thee.

Not always has the ballad been so immaculate a form, and in the change from Elizabethan outspokenness to modern hypocrisy, the ballad is one of the last strongholds of ribaldry.

This no one would suspect from recent publications. And the explanation must be either (1) that editors have suppressed all material which savours of indelicacy; or (2) that on the approach of the collector the ballad-singer has highly resolved that no indecency shall pass his lips.

The editors of *The Negro and His Songs* have this to say on the subject of filth and vulgarity:

It is to be regretted that a great mass of material cannot be published because of its vulgar and indecent content. These songs tell of every phase of immorality and vice and filth; they represent the superlative of the repulsive. Ordinarily the imagination can picture conditions worse than they are, but in the negro songs the pictures go far beyond the conception of the real. The prevailing theme is that of sexual relations, and there is no restraint in expression. In comparison

with the indecency that has come to light in the vulgar songs of other peoples, those of the negro stand out undoubtedly in a class of their own. They are sung in groups of boys and girls, men and women. Children of ten or twelve know scores of them, varying in all degrees of suggestiveness. Often these songs are the favorites; and many of the songs in this volume have been shortened by the omission of stanzas unfit for publication.¹

Now the omission of any "great mass of material" which belongs to the subject is always to be regretted, but it is particularly unfortunate in this case, where the songs of the negro are presented as a sociological study and where the omission of essential material may invalidate any conclusions that may be drawn. If conclusions are to be true, they must be based upon all the facts, and some facts are withheld. And, apart from sociology, the ballad suffers from incompleteness.

But the editorial suppression of material in hand is no more responsible for this incompleteness than the ballad-singer's quite natural unwillingness to sing bawdy songs to collectors, who are generally strangers to him and who not infrequently are women. If Miss Scarborough prints all the versions of "Frankie and Johnnie" she has heard, she has been the victim of this type of suppression. And surely the lusty mid-western lumberman was not such a Sunday-school fellow as Mr. Rickaby's *Ballads and Songs of the Shanty-Boy* (all highly moral) would have us believe. A reviewer² for the *Saturday Review of Literature* puts the matter neatly:

The western he-man differentiated clearly between the 'good girl' and the 'bad girl': when he was officially in love with the good girl he felt it necessary to moon like a sick puppy, but when he merely took a night off with the bad girl he was a lusty roaring blade, a regular devil of a fellow who bore his singing mood back to camp next day.

And the reviewer goes on to make the general point about editorial suppression:

As long as the devotees of American folk-lore fight shy of the ribald element to be found in it nearly everywhere, one may well question their sincerity. Especially in this way they are likely to miss the finest parts. There is more true sentiment and literary value in one stanza of the bawdy barrel-house song, 'Frankie and Johnnie,' than in all of Professor Rickaby's painstaking collection of lily-mouthed lyrics.

True, and yet in the present state of polite literature, what is a poor harassed editor to do? Let him but shear one lock of propriety, and the Philistines will be upon him with all their

¹Odum and Johnson: *The Negro and His Songs*, p. 166.

²Mr. Ernest Sutherland Bates, in the issue of July 10, 1926.

machinery of suppression and damnation—which, happily, sometimes amounts to—advertising! Sanctimonious intolerance still dominates, all the way from certain secret clans to that eminent university which offers a certain prize not for the best novel, but for that “which shall best present the wholesome atmosphere of American life and the highest standard of American manners and manhood.” The watch-dogs of public morals speak, or perhaps growl, the awful words of Southey’s “Satanic School” preface:

The publication of a lascivious book is one of the worst offences that can be committed against the well-being of society. It is a sin, to the consequences of which no limits can be assigned, and these consequences no after repentance in the writer can counteract. Whatever remorse of conscience he may feel when his hour comes (and come it must!) will be of no avail. The poignancy of a death-bed repentance cannot cancel one copy of the thousands which are sent abroad; and as long as it continues to be read, so long is he the pandar of posterity, and so long is he heaping up guilt upon his soul in perpetual accumulation.

Under this pronouncement, suppression societies may be viewed as procurers of ease to the souls of sinful authors. Is it to be wondered, then, that ballad-editors, looking perhaps to their own immortality, perhaps to the more terrestrial survival of their books, have bowdlerized and beatified balladry?

But it would seem that scholarship should enjoy some immunity. And I should like to see some ballad-editor courageous enough to print what he thinks worth printing irrespective of ribaldry. Might he not with far more justice than Chaucer plead Chaucer’s excuse?

But first, I pray yow of youre curteisye,
That ye narette it nat my vileynye,
Thogh that I pleyedly speke in this mateere
To telle yow hir wordes and hir cheere,
Ne thogh I speke hir wordes proprely;
For this ye knowen al-so wel as I,
Whoso shal telle a tale after a man,
He moote reherce, as ny as ever he kan,
Everich a word, if it be in his charge,
Al speke he never so rudelich or large;
Or ellis he moot telle his tale untrewe,
Or feyne thyng, or fynde wordes newe.
He may not spare, althogh he were his brother;
He moot as wel seye o word as another.
Crist spak hymself ful brode in hooly writ,
And wel ye woot no vileynye is it.
Eek Plato seith, whoso that kan him rede,
‘The wordes moote be cosyn to the dede.’¹

¹The Prologue to the Canterbury Tales, Ill. 725-742.

But it is an old problem, I know, and one not lightly to be settled. And even editors have a certain modesty and squeamishness. I seem to remember that some of Lord Rochester's manuscript plays are still languishing in the Bodleian for lack of an editor; and the much-bruited *Oxford Book of Obscene Verse* continues to be a myth. Nevertheless the problem of ribaldry is one which forces itself upon those responsible for the publication of ballads.

Perhaps the most intelligent solution would be this:—In the case of questionable material, for the editor to prepare an appendix containing all the plain unvarnished ballads of offence, to be included in all volumes sent to reputable libraries and serious students of the ballad, while the more immaculate and Comstockian volume should go to the general reader. This, again, would be a compromise, but the editor whose scholarly conscience suffers at the thought of suppression but who cannot flout the power of convention, could at least do this much.¹

THE PROBLEM OF ARTIFICIAL GEOGRAPHY

It is a matter of regret to some ballad-lovers that so often in America the collection of ballads has been undertaken with the state as the territorial unit. This is particularly true, and particularly lamentable, of the South, which has thus far proved the richest field for the American collector. Separate collections have been brought together in Kentucky, in West Virginia, in North Carolina, in South Carolina, and in Virginia, the fact that all these states belong in the same ballad territory having been ignored. As a matter of fact, the state is not a ballad-unit at all; ballads, like coal deposits, are to be found chiefly in the mountain area of each state, and the Southern Appalachian mountain region running through a part of Virginia, West Virginia, Kentucky, Tennessee, North Carolina, South Carolina, Georgia and Alabama is a district far more homogeneous and far more significant in balladry than any state division. The Southern Appalachian collection, then, has been split up, dismembered into state compartments. The old doctrine of state sovereignty, whatever its political standing to-day, has no reference to the ballad.

But this artificial line of demarcation has not been totally without its compensations. It gained for Southern ballad-collecting the impetus of state pride and the *esprit de corps* of a

¹For this suggestion, or for one resembling it, I am indebted to Mr. Phillips Barry's friendly discussion of my paper at Cambridge, Mass., December 31, 1926.—A. K. D., Jr.

political division which in the South at least still has some meaning. It has resulted in the tapping of certain ballad-localities which under any other plan would almost certainly have remained untapped. And it enabled C. Alphonso Smith in Virginia to conduct an interesting experiment as to the state-wide distribution of the ballad. He found that ballads or fragments of ballads were to be found in every one of the one hundred counties of Virginia—in the Tidewater and Piedmont as well as the Mountain and Valley sections of the state. The yield from the non-mountainous counties was comparatively small, but it was worth harvesting, and under any other than a state organization like the Virginia Folk-Lore Society this yield would doubtless have been lost and some interesting data about the territorial distribution of ballads would still be lacking.

But, for better or for worse, the state collecting has been done. How, then, is the problem of publication which arises from it to be solved? The most obvious solution would be to have neighboring states pool their collections and collaborate in publication. Long ago Mr. H. M. Belden, as President of the American Folk-Lore Society, made some such suggestion, and the result of such a policy may be seen in the work of a noted British visitor, Cecil J. Sharp, whose *Folk-Songs of the Southern Appalachians* are the harvest of the region circumscribed by the 1000-foot contour line of the Southern Appalachians and including portions of half-a-dozen states. But any such amalgamation of the interests of various state folk-lore societies, if it was not already rendered impossible by human nature and by state rivalries, is now out of the question because some states like West Virginia and South Carolina have already published their material independently, and Virginia is soon to do likewise. Nor is it a solution of the problem for one state to appropriate for its collection a title like "Songs and Ballads of the South"—though the title may be partly justified in the sense that the balladry it represents, though found in one state, would really be the heritage of similar regions throughout the South, and, to a lesser extent, the whole country. Neighbor collections are deserving of some consideration. It would seem that under the circumstances a state collection must be content to appear as a state collection.

A final solution to the problem created by compartmental collection will probably not be found until all the state collections have been published and from them as source-volumes shall be compiled a collection more truly and fully representative of the whole region—either the South or the nation.

THE PROBLEM OF PATRIOTISM

This problem applies chiefly to versions of the English and Scottish popular ballads found in America, but it applies also to American balladry in general; for, as Miss Pound says, "American folk-song as a whole has been imported from the old World."¹ And the problem is not so much one to be solved by the ballad-editor as it is a situation of the existence of which he should be aware.

One has in mind the feelings of the one hundred per cent. American as he picks up a book of English, Scottish or Irish survivals compiled in America. The question at once occurs to him,—perhaps naturally, perhaps naïvely—why so much effort to collect folk-lore of European origin rather than native American folk-lore? The answer is, clearly enough, that the nearest approach to an American body of folk-lore is the folk-lore of European origin transplanted and adapted in America—unless, forsooth, we should prefer to regard as representatively American the tribal and ceremonial songs of the Red Indian, which are American in no sense except the geographical, or the folk-songs of the negro, which are obviously the heritage of the "Homo Africanus" transplanted in America, not the possession of our white majority. Try as we may, we cannot if we would—and there are those who would not if they could—controvert the historical fact that the American stock is European in origin. Hence it follows that the English and Scottish popular ballads (which are English or Scottish in language but Western European in culture, for their counterparts are to be found in most European literatures) are as American as any thing of tradition can be. By long adoption, by adaptation, sometimes by almost complete re-creation, they have been made as truly American as anything old that is not Red Indian. I remember an enthusiastic remark made by the late C. Alphonso Smith a few years ago, that "the search for the ballad is now the most interesting phase of *American* literature." The remark is significant here, though we question the superlative.

Just what the ballad-editor is to do about this, unless he undertake an extensive campaign of education on this point or attempt the eradication of nationalistic sentiment from the human make-up, it is hard to tell.

¹*American Ballads and Songs*. Introduction, p. xxvi.

THE PROBLEM OF ACADEMIC *Versus* POPULAR INTEREST

This, it seems to me, is the most essential and pressing problem of ballad publication, and the problem most difficult of solution. Succinctly stated, the problem is this:—should those responsible for the publication of ballads regard the ballad as a subject for academic study and scholarly specialization, or rather as a subject of popular interest and widespread appeal?

There is no doubt that thus far in America the ballad has been in the hands of the academics. Fortunately, it has rarely fallen among pedants, but it has become so generally recognized as a field of scholarly research under the auspices of the universities that one is apt to forget that the ballad is, first of all, a form of popular poetry. Now I hasten to make it known that I do not associate myself with the vulgar belief, so prevalent among certain popular reviewers, that all things academic are to be despised and that no literary good can come out of a university. That, of course, is sheer stupidity. But is it not well to remember—what would possibly not be impressed upon one by the history of balladry in America—that the ballad is, or was, at once the poetry and the music of the people, and that it is still something more than an accretion to folk-lore, or a study in “folk-etymology,” or a mass of sociological data, or a problem in comparative literature?

The reproaches that are brought against American balladry by the unacademic critic may be gathered from occasional articles and reviews of ballad publications. A very strong article thoroughly representative of the unacademic point of view is one which recently appeared in *The New Republic*, from the pen of Mr. Edmund Wilson.¹ I shall use it as a text in presenting the indictment against the academic tendency of ballad publication.

It is maintained, then, that “ballads are no longer literature but ‘folk-lore’; and ‘folk-lore’ has become a science—running to the same narrow specialization and the same unintelligent amassment of data as the other sciences.” In other words, “an indifference to æsthetic values” is charged. Further, it is declared that ballad-collectors have been “so exclusively possessed by the idea of surprising pure ‘folk’ on the lips of the illiterate” that they have neglected other valuable and legitimate sources of material. (A strange charge to be made against the academic! For, whatever his faults, a lack of thoroughness is usually not one of them.) Of the several sources to which collectors might go, all of them

¹See *The New Republic* for June 30, 1926, p. 168.

now "scorned by the folk-lorists," are mentioned (1) the old song-books of the colleges, (2) the educated people in every community who have a private local reputation for singing entertaining songs, who "like the illiterate, transmit songs orally from generation to generation" and "usually remember them better," and (3) "the professional ballad-singers of the bars and cabarets who are to be found in every large city, and are sometimes composers of considerable gifts, in some instances the original creators of ballads which have afterwards become 'folk-songs,' and in others, the authors of particularly admired new versions of old ones." The reviewer goes on amusingly to claim that compilers have "diligently cross-examined negro servants, crept up on railroad laborers while they were singing at their work and taken phonograph records of lullabies by old ladies on lonely farms. But none ever seems to have thought of making the rounds of the night resorts of Harlem, New Orleans or Memphis, and only one "has taken the trouble to look up Mr. W. C. Handy, the well-known Blues composer of the latter city, who is probably one of the people in the United States who knows most about Negro ballads." And the reviewer continues, "One disadvantage of this preoccupation with folk-lore, from the ordinary reader's point of view, is the fact that it tends to make the collectors shy of such particularly witty or coherent versions of their ballads as can be found in print and almost religiously respectful toward any combination of words, no matter how blurred or garbled, which has been derived from a source sufficiently humble to be considered authentically 'folk' . . . The tendency of the folk-lore scholar is to attach most importance to the versions which are best known to the ordinary man and, therefore, most commonplace. He forgets that the ordinary man usually wishes he could remember some more amusing or more elaborate version which he has at some time heard somebody sing; and that it is still the literary art which distinguishes it that causes him to value the song." Moreover, ballad scholars are accused of a "lack of a general interest in the subject—that of popular songs—as a whole." And in a word, it is declared of ballad and folk-song that "the material as a whole has never had justice done it."

I shall not attempt to answer this indictment in detail. Much of it the ballad-student has doubtless answered for himself, some of it does not need to be answered, and some of it, perhaps, is unanswerable.

That most of the American anthologies have been compiled on the scientific tradition of Professor Child will be admitted by

most compilers. But it must be remembered that "a ballad is not one text, but many texts" and that to print only one text is to ignore a large part of the ballad. Indeed, the service of the American collector has been thus far in the adding of new versions or variants, not in the supplying of new ballads. He has unearthed no hitherto lost ballad of tradition, but new versions are almost as valuable as new ballads, and through his efforts at least eighty-eight ballad-cycles have been rendered more complete. Since the time of Professor Child, a stream of new material from the purest traditional sources has been pouring in to enrich and refresh the ballad-heritage of the English-speaking peoples—a stream which but for the efforts of recent American collectors might have been cut off forever with this generation; for ballad-singing is in a phase of lingering disappearance.

As to the reviewer's preference for the more superficially clever "vaudeville versions" to what really belongs to folk-tradition, that is merely a question of taste and of what one is interested in. That the judgment of literary critics is not always in favor of the more epigrammatic version, one might prove by quoting *Spectator* papers No. 70 and 74, where Addison corrects the "wrong taste" of certain eighteenth-century wits with respect to ballads. But the reviewer has a perfect right to be more interested in vaudeville than in folk-tradition, and it would seem that he should be willing to allow others their predilection for folk-tradition over vaudeville and over individual emenders.

I should be inclined to admit that this scientific method and this predilection for pure 'folk' means at least a temporary subordination of literary and æsthetic standards. That literary and æsthetic standards need not be, and in all probability will not be, permanently subordinated, seems equally apparent. The scientific source volumes, as complete and accurate as they can be made, should come first; but there is no reason to suppose that the artistic anthologies will not follow, and every reason to hope that they will follow. The fact that American balladry has thus far lived upon the Child tradition of scientific scholarship is no indication that it will never (and it is to be hoped without the taking of certain liberties with its material) follow the example of such British compilers as Bishop Percy, Sir Walter Scott, William Allingham, and Sir Arthur Quiller-Couch in presenting to the public volumes less academic and scientific and more tasty to the popular palate. Miss Pound's anthology is already a step in this direction, and most recent publications like Miss Scarborough's *On the Trail of Negro Folk-Songs*, Professor Mackenzie's *The*

Quest of the Ballad, and Professor Rickaby's *Ballads and Songs of the Shanty-Boy* show distinct concessions to popular interest. Perhaps, particularly as far as the English and Scottish ballads are concerned, it might be well to wait until all the source volumes have appeared and until all the material is available before compiling the more readable volumes which will appeal to popular favor. It would be a pity to have the break in the scholarly tradition of American balladry come too soon, whatever the clamor of popular reviewers and whatever the present indifference of the public.

VIEWS AND REVIEWS

By CARL ENGEL

IN a plenary session of the musicological congress, which was held last year in Vienna on the occasion of the Beethoven Centenary, Dr. Henry Prunières pleaded eloquently for the renewal of the coöperative ties that united the musicologists of all countries before the outbreak of the war. The suggestion was greeted with unanimous acclaim. Preliminary steps were taken at once toward an early constitution of a new international society of musicologists. It has now become a fact and has issued the following announcement:

Art and science are not confined by national boundaries; on the contrary, their full expansion requires free interflow across political frontiers. Experience has shown that there are scientific undertakings which can thrive only if put upon an international basis. Repeated attempts were made to restore what musicology had lost by the disruption, through the war, of the "International Music Society." The Congress at Bâle, in 1924, brought the first steps toward a *rapprochement* between the nations. Since then these efforts have been several times renewed. At last, on the occasion of the Beethoven Centenary at Vienna in 1927, the formal proposal was made to found a new musicological society of international scope; and in September, 1927, at Bâle, a number of delegates convened in order to proceed with the actual founding. Under the chairmanship of Prof. Dr. Guido Adler (Vienna), who was nominated honorary president, the delegates formed the new "International Society of Musicology." The seat of the society is Bâle (Switzerland). According to the statutes the Directorate consists of from 9 to 15 members, among whom there must always be representatives of the four countries most actively engaged in musicological research: Germany, England, France, and Italy. Three of the directors must at the same time be officers of the society. The first Secretary and the Treasurer must be Swiss. By vote, the other members of the Directorate were chosen among representatives of Austria, Belgium, the United States, Denmark, Spain, Holland and Czechoslovakia; at the end of their term, other countries may be elected.

The officers of the Society are: *President*, Prof. Dr. Peter Wagner (Freiburg, Switzerland); *Vice Presidents*, Prof. Dr. Johannes Wolf (Berlin), Prof. Dr. André Pirro (Paris), Prof. Dr. Edward J. Dent (Cambridge, England); *First Secretary*, Dr. W. Merian (Bâle); *Assistant Secretary*, Prof. Dr. Gaetano Cesari (Milan); *Treasurer*, Th. Speiser-Riggenbach (Bâle). The other members of the *Directorate* are: Prof. Dr. R. Ficker (Austria), Charles van den Borren (Belgium), Dr. K. Jeppesen (Denmark), Prof. H. Anglés (Spain), Dr. A. Smijers (Holland), Prof. Dr. Z. Nejedlý (Czechoslovakia), Carl Engel (United States).

There existed a small but active American section of the old "I. S. M."; it was killed by the war with the rest of the society. Has America's interest in musicology grown since then? The answer is doubtful. Great strides have been made in the "popularization" of music and in the broadening of its "appreciation." Anything floated under the sail of "musical education" is apt to pick up a fair wind. But musical research, scientific musical investigations have received practically no encouragement. They need a special training. Where, in America, can it be had? Although a most necessary pursuit, it is not a lucrative one and requires financial support. Where can it be got? In a country which spends many millions a year on musical education of the fit and the unfit; which lavishes many more millions on musical performances good, bad, and inexcusable; which boasts of the most richly endowed conservatories and colleges—there is, in the words of an eminent American educator and university professor, "no margin to assign to the purely historical and scholarly aspects of music."

The admission is staggering. We have been flattering ourselves that musically our taste was improving. We have looked with pride upon our fine orchestras and on a few other artistic enterprises that seemed to betoken a real musical advance. But snobbery and vulgarity still hold the middle of the road. In America music is still thought of first as the domain of vocal and digital virtuosity, then as the commonest form of "entertainment," and always as a huge commercial proposition.

We should ponder what is really implied by the decision of the "International Society of Musicology" that among "the four countries most actively engaged in musical research" America has no place. This is not so with the other sciences. In some of them America stands close to the front. In music it lags behind. Our mere consumption of music, vast as it is, will not turn a music-loving people into a musical one. We still waste larger sums on music of the wrong sort, than Germany, England, France and Italy put together can afford to spend on the right kind. To most of us music is a thing to chew by, to talk by, to dance by, or a social affair at which we like our presence to be known. But these are unpleasant remarks, and we prefer the boosters' chorus to the voice of Jeremiah.

Our country is blessed with an abundance of musical "talent," especially performing talent; and some of it is highly distinguished. What we have still in insufficient numbers are trained music critics, music historians, and music librarians—or, in one word,

musicologists—that is, musicians equipped with critical acumen, historical vision, and bibliographical knowledge. The three attributes combined form the background for a musical culture.

The logical place to acquire this cultural background is the college and the university. But in America very few institutions of this sort possess an adequate library, without which even the best of faculties is helpless. A similar condition prevails in our public libraries, with exceedingly few exceptions, principally, of course, those of New York and Boston. The older Europe is ahead of us in this respect, having had a start of some three or four hundred years. It is all the more creditable, therefore, that—thanks to the Librarian of Congress, Dr. Herbert Putnam, and the first Chief of the Music Division, Mr. O. G. Sonneck—the United States Government has succeeded, in less than a quarter of a century, in building up a music collection which ranks with the three or four largest music libraries in the world. In certain fields it takes the lead and is without a rival.

The music collection of the Library of Congress is eminently well prepared to serve the serious student and investigator. The equipment is not restricted to the published records of music as a science and an art; it offers rich sources and unique facilities for original research in several branches of musical history. First and foremost is the history of our own musical past. If our scholars and musicians seem a trifle backward in utilizing the large resources placed at their disposal, it is partly because the study of "musicology," as it is understood in Europe, has hardly begun to be followed here.

Conditions being what they are, no more effective remedy could be found than the endowment and establishment of a "musicological school" in connection with the Library of Congress. This school should be open to qualified students and graduates from any American college or university, or to any musical investigator at large. The working tools—the music and the books—are here; an ideal hall for lectures and recitals is now available; the possibility of giving the necessary demonstration in the performance of music is offered by the provisions of the "Elizabeth Sprague Coolidge Foundation." What is needed is the endowment of a faculty of docents.

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The interest in our musical past has been stimulated chiefly through the historical writings of Mr. Sonneck. He carried on

most of his pioneer work on the early concert-life and opera in America at a personal sacrifice. His thorough-going monographs on "The Star Spangled Banner" and other national songs and his monumental bibliographies, at least, have been issued by the Government press. But he merely began the task. It remains to be finished.

There is a pressing need for a centralized collection of all available American folk-song material. In a series of eighteen entertaining and illuminating articles, recently published in the Sunday Magazine of the "New York Times," Mr. R. W. Gordon has conclusively shown how wide an area the term "American folk-song" covers. He has also proved himself probably the one scholar most familiar with the whole extent of it. That the public enjoyed reading Mr. Gordon's articles is self-evident by the exceptional number he was asked to write for the "Times." The value of Mr. Gordon's research from the historical, philological, and musicological points of view is equally self-evident. Yet, what he has accomplished he has had to do practically single-handed, without the proper support. There is no "margin" for the purely historical and scholarly aspects of music.

But let us now turn to a comforting exception which does more than prove a discouraging rule.

Personal initiative and private means are responsible for a publication of great musicological interest, issued by the Pennsylvania Society of the Colonial Dames of America. It is nothing less than a comprehensive summary of the many separate phases of the "Church Music and Musical Life in Pennsylvania in the Eighteenth Century" (Philadelphia, printed for the Society, 1926-27). The publication has been prepared by the Committee on Historical Research, headed by Mrs. Alvin Affleck Parker of Strafford, Pennsylvania. To Mrs. Parker's energy, vision, and tact, is due the successful completion of a most remarkable book. It was first to be issued in two volumes (which are now in print). But the material was too copious and a third is in preparation. The first two volumes, carefully authenticated, make excellent reading.

The foreword to the first volume states that the work represents "the first attempt to collect, illustrate, and bring together the music of the early settlers of Pennsylvania, to show the gradual awakening of musical talent and the coming of professional musicians; to give examples of ballad operas, and to outline the course of the musical influences that contributed to the social life of this colony and State in the eighteenth century." Too modestly the foreword continues to say that: "In this sense the

work is a compilation, and no particular originality is claimed by the Committee." But the compilation is thorough and the narrative well sustained. Mrs. Parker has had in Miss May Atherton Leach a scrupulous and deft assistant.

The first volume deals with Johannes Kelpius, Pennsylvania's earliest hymnologist and musician; with Justus Falckner, hymnologist, musician and first clergyman ordained in Pennsylvania; with Swedish church music and the old "Gloria Dei" church ("Old Swedes"); and with American Indian music in Pennsylvania. A facsimile reproduction of Kelpius's manuscript hymn book covers nearly 150 pages. The tunes contained in this hymn book, like so much of this music of the early sectarian settlers, are waiting for a careful study to determine which of them were imported, and which were possibly composed in America.

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This question regarding the origin, or the ancestry, of these early hymn-tunes becomes more burning in the second of the two volumes, especially as it concerns the music of the "Dunkers," or members of the Ephrata community. It is a strange coincidence that in the very year in which this publication presents its graphic account of Ephrata and the Cloister Music, the most remarkable codex of Ephrata music should have returned to America, after having been "hidden" in England for 150 years. It was sold at auction in New York on March 16, 1927, as "the property of a London consignor"; the successful bidder was Mr. Gabriel Wells, the well-known antiquarian, who—upon learning that the Library of Congress was anxious to obtain this musical relic—most considerately ceded it to the Library at the price he had paid for it. The manuscript represents the first extensive hymnal of the Ephrata community, written in 1746; it is entitled "Das Gesäng der einsamen Turteltaube" (The Song of the Lonesome Turtle-dove). The preface contains the singular musical and dietetic theories of Conrad Beissel, the first head of the "Dunkers." The Cloisters at Ephrata were formed in 1720. The Ephrata codex is easily the most interesting acquisition in the field of early musical Americana that has lately come into the possession of our national library.

The entire manuscript of over 900 pages is written in German. It is evidently the copy which, according to the *Chronicon Ephratense* (1786), was "reverently presented" to Beissel himself by the brethren and sisters of his Baptist community "as a testimonial

of filial esteem." The offering consisted of two books, one prepared by the brethren, the other by the sisters. The chronicler relates that it took three brethren, most skilled in this kind of work, three-quarters of a year to do their share, which "contained about five hundred tunes for five voices." This tallies with the first section of the manuscript which, although now bound in one volume, shows by its varied pagination and by other signs that it is a composite of certainly two and possibly more than two sections independently prepared. Other characteristics that are mentioned in the Ephrata Chronicon as belonging to the presentation copy can be recognized in the manuscript. They include the elaborate dedication to "Fridsam" (the monastic name of Beissel) written in Gothic letters within an elaborate decorative border containing the benisons of five of the brethren surrounding it (possibly the five, not three, who worked on it), the lavish decoration of every leaf with "its own head-piece" or marginal design, and the distinct change of "manner" in the designs of certain portions of the manuscript which were evidently the work of the sisters.

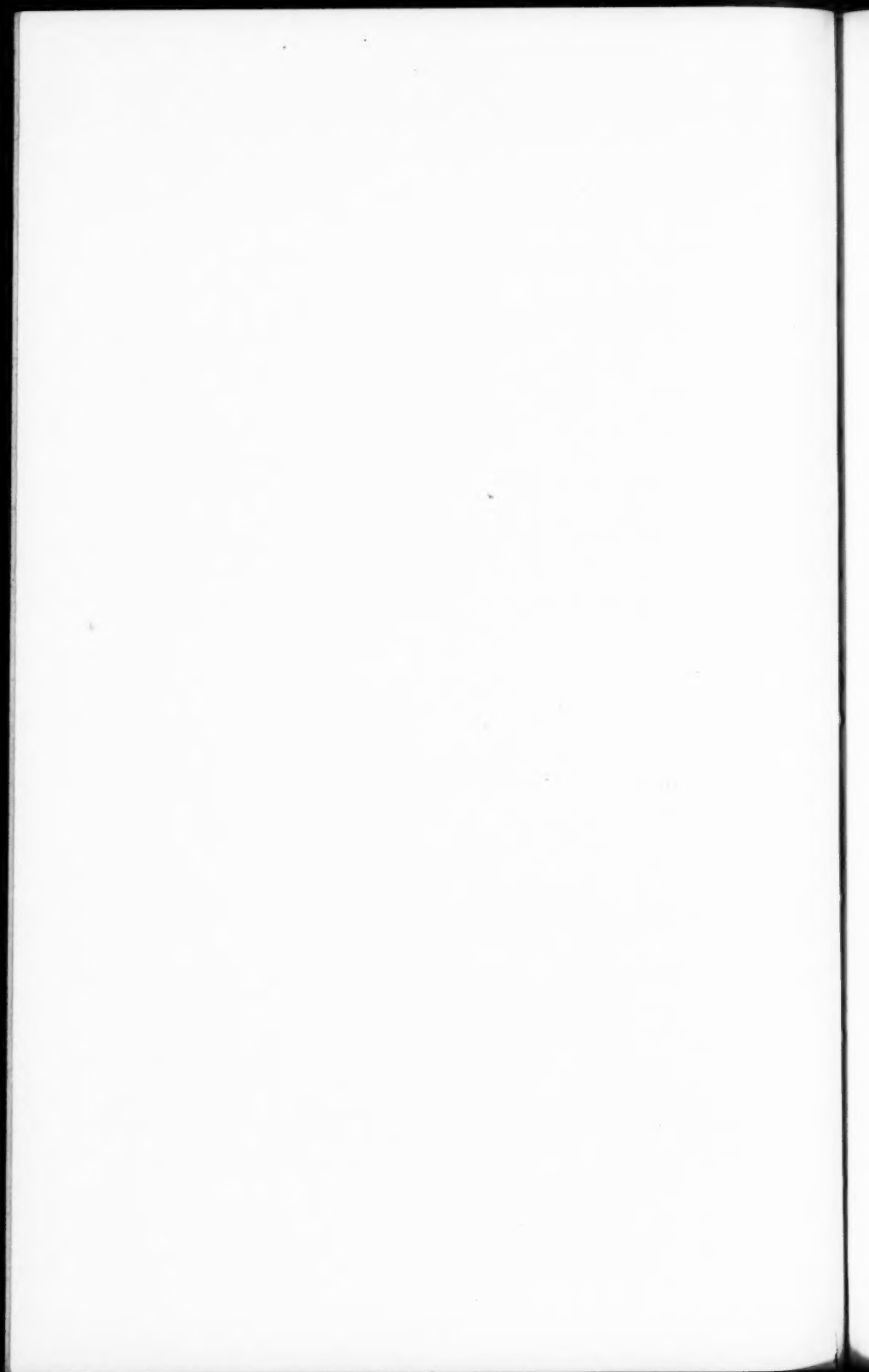
The manuscript was apparently intended as a compilation and fair copy of all the Ephrata hymn material then in existence. The copy is not absolutely free from mistakes. Some of the corrections in cursive letters in the preface and in some of the music may be in the hand of Beissel or another person in authority. Evidently a few hymns that are marked "gilt nicht" were intended to be left out eventually. There are scarcely any erasures. The whole book is a marvellous example of the calligraphy taught in the writing schools of the sect as part of its religious discipline "to castigate the flesh." The manuscript, such as it is, must be regarded as not absolutely finished; this is shown by pages entirely blank and pages ruled but without music (apparently prepared for further additions), as also by some of the designs which are unfinished or only traced in pencil. The "Vorbericht" of the first printed edition of the "Turtel-Taube" (1747) is lacking in this manuscript; nor does it contain the final paragraphs of the printed "Vorrede" with their apology or explanation why lengthy rules on singing and musical harmony should be included in a book that contains only words but no music, such as the printed "Turtel-Taube" does.

The index to the 1746 Ephrata Codex lists 763 titles (whereas the printed "Turtel-Taube" of 1747 lists only 278); of the 763 hymns in the codex, 319 have been set twice, 69 have been set three times, and four have been set four times, which gives a total

Die Grunderwache von dem
 Die wachen auf dem neuen Sachheit schauet
 Der erst: Er hat geliebet der da hat den neuen des Barm.

Liedern der Mächter.
 Sie gehen den Evangelium
 Soliman in der Folge.

From the Ephrata Codex, 1746.
 (By courtesy of the Library of Congress.)



of a little more than 1220 tunes and choruses contained in the manuscript. It is said that the majority of these hymns and the tunes for them were written by Conrad Beissel; in some instances, however, there is evidence (names set in the margin) that either the words or the music of a hymn originated with some other brother or sister of the community; among the names so given are those of Brother Jaebez (Reverend John Peter Miller, who on Beissel's death became Prior of the community), Theo, Hanna, Kethura, Leonis and Foben. Most of the hymn tunes are set for five voices, the upper three are written in the soprano, alto, and tenor clefs respectively; the lower two are in the bass clef. The "second bass" does not always carry the "fundamental" bass part but is rather optional, for in the smaller Ephrata manuscripts owned by the Library, which are in four parts, the upper four parts of the five-part versions in the large codex have been retained, and the fifth voice has simply been omitted. Only the section in the codex designated as "Roses and Lilies" is in four parts, with a number of text-lines broken up in characteristic Ephrata fashion and distributed between the various solo voices of the choir. The manuscript, throughout, shows how carefully the music was divided for purposes of antiphonal singing.

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Much that concerns the technique employed by the Ephrata composers and singers still remains shrouded in darkness. The late Dr. J. F. Sachse (in 1903) published a monograph on "The music of the Ephrata Cloisters, also Conrad Beissel's treatise on music as set forth in a preface to the Turtel-Taube of 1747." But this study is by no means conclusive in every point nor can all of the statements made in it be considered as correct. A great difficulty in the understanding of Beissel's text lies in the obscure German of the period, made more cryptic by the involved and mystic allusions of the writers. In some instances absolutely new terms are employed for which there is no precedent and the meaning of which is not always clear. Thus the preface of the manuscript and the "Vorrede" of the printed "Turtel-Taube" use the expression that great pains should be taken in learning to "break the voice" ("dass man die Stimme lerne brechen") which in Dr. Sachse's book was translated as "diligent efforts must be made to train the voice." But "brechen" is not to train, and possibly the word holds a key to one of the most unusual qualities

of the singing at Ephrata, which is supposed to have been done entirely in "falsetto" or head-tones.

Another part of Beissel's instructions which needs more accurate translating and more satisfactory explaining than it has hitherto received, is the one that deals with the "falling" of the voices and the raising of them. Possibly it was not only a matter of correcting a "dropped pitch" but of modulation; for, as the old chronicler puts it, "the composer must know when it is proper to swerve into another key," and how to produce a "sweet dissonance, which renders the art a great wonder." The Ephrata musicians clearly appreciated the difference between various tonalities. For instance, the hymn "Froloeket ihr Völker" has three settings, one in C, another in G, and the third in E flat.

It can no longer be claimed that Beissel and his fellow "solitaries" on the banks of the Cocalico were the first hymnologists of Pennsylvania. Johannes Kelpius, the mystic philosopher, and his theosophical community on the Wissahickon wrote and sang hymns as early as 1694. But their melodies were borrowed, while the greater part of the more than thousand Ephrata hymn tunes and choruses are evidently the work of Beissel and his companions. Nor is the work so "crude" as is generally believed. On the contrary; considering the circumstances, the whole singing of the Ephrata Baptists, or "Dunker" (a noun derived from the German verb "dunken" or "tunken" which means to dip or immerse) was an almost unbelievable phenomenon.

The singers were subjected to a rigorous discipline. Beissel went so far as to put them on a diet "beneficial to the human voice." Fruit, milk, meat were taboo. Certain vegetables were denounced as dangerous. Thus he considered that "beans are too heavy, satiate too much, and are liable to arouse impure desires." Add to this the chronicler's admission that Beissel "conducted the school with great sternness," and one can readily understand why "a lesson seldom ended without tears," or why "within the brethren the essence of wrath was stirred" over the pains they were put to. But once the difficulties were mastered, "this wonderful harmony resounded over the country; whoever heard of it, wished to see it, and whoever saw it, acknowledged that God truly lived among these people."

Here, then, is an admirable task for American musicology: the thorough study and complete revelation of the Ephrata music and its makers, that little band of German sectarians bound together and divided by spiritual elevation and base intrigue, mystic aloofness and jealous quarrels, solitary self-discipline and

sociable relapses into sin. If we correctly interpret the Ephrata chronicle as saying that the singing schools were not formed or the writing of original music not begun before the year 1741, and if by 1746 the "Dunkers" had composed more than 1200 sacred melodies and choruses, theirs was the most amazing case of a hymn-tune epidemic known in the whole history of music.

For 150 years the Ephrata Codex of music remained "hidden" in private ownership. How the manuscript left America and came to England can be explained by a pen and ink note, on the inside of the front cover, which is in the handwriting of John Wilkes (1727-1797), the notorious English publicist and political agitator. The note reads: "April 1775. This curious book was lent me by Doctor Franklin just before he set out for Pennsylvania." In 1775 Wilkes was Lord-Mayor of London. Through his testimony we learn that the book belonged at one time to Benjamin Franklin.

How the book came into the possession of Franklin can only be surmised. But a passage in a letter of Franklin's to Mrs. Deborah Franklin, dated London, Jan. 28, 1772, gives a fairly positive clue. The passage reads:

I received the Box & Letter from Mr. Peter Miller, but if as you mention, Enoch Davenport [a young relative of Franklin's] brought it, I did not see him. Perhaps he might [have] call [ed] while I was absent in Ireland. I write by this Opportunity to Mr. Miller. What he sent me is a most valuable Curiosity.

John Peter Miller (Brother Jaebez) succeeded Beissel (who died July 6, 1768) as leader of the Ephrata Community. The first hymn-books of the Dunkers had been printed by Franklin (between 1730 and 1736), before the brethren set up their own presses. Franklin had long and close personal relations with Beissel and Miller. Knowing of Franklin's interest in music and of his predilection for "curious" objects, it would seem that Miller sent this remarkable manuscript to Franklin late in 1771, either as a token of his own esteem or as a memento of Beissel.

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There are other regions in these United States, besides Pennsylvania, whose early musical history deserves a patient study. Mr. Sonneck has shown the way. A few—too few—so far have followed his lead. Mrs. Parker's book proves what

specialization can accomplish. History need not be dull. The history of a people's past is the first requisite to a national consciousness. Greater familiarity with our own musical past may have to precede the development of a national music. Anyway, it is high time that in the scheme of our musical education we find a "margin" for "the purely historical and scholarly aspects of music."

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